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THE JERUSALEM
POST
MAGAZINE

Friday, April 13, 1984

הכזמן הנכון

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The pre-Pessah cover photograph is by Yitzhak Elharrar.

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WOCHENBLATT REVUE JUIVE

OUT OF UNIFORM for the first time in more than three decades, Avraham Tamir has no desire to enter the public limelight. And although the brand-new civilian's first non-military task will be drafting the platform for Yehud, Ezer Weizman's new party, he denies any intention to become a Knesset Member, or even a professional politician.

Which is probably in character for a man who has spent the last ten years just out of the headlines, as commander of the Israel Defence Forces' planning division and of its national security unit. In these capacities, under six defence ministers — Moshe Dayan, Shimon Peres, Ezer Weizman, Menachem Begin, Ariel Sharon and Moshe Arens — Tamir played a signal role in formulating security policies in war and peace. He was always in the background, in negotiations with the Egyptians, the Syrians, the Lebanese and the Americans. He was at Camp David, as Weizman's senior aide, for those fateful 13 days in September 1978.

Five years after the conclusion of the treaty with Egypt, Tamir is irked when he hears someone quibble after the way the peace has developed. "What matters is that thousands of young lives have been saved. No one has died in Sinai." He pauses a moment, and corrects himself. "If you think back to the separation of forces agreement, you will recall that no blood has been spilled on the sands of Sinai since 1974. The same also applies to the Syrians; they have honoured their agreement as well."

EVEN THOUGH he has just retired from the IDF, Tamir says he has not

that I had nothing to stay on for," Tamir says. "We had worked closely together; I was his principal aide throughout the peace negotiations. But Ezer discouraged me from following my inclination. He said that he wanted to 'land his aircraft in a far-off place,' to avoid remaining a party to the disintegration of the peace process." Weizman, Tamir explains, wanted to return to political activity only when conditions changed.

"It was quite remarkable, after all. Which other defence minister ever quit over principles? If Ezer had been like all the rest he would have stayed on, and today could have easily been the major candidate for prime minister."

At the time, Tamir was deeply involved in coordinating the Sinai withdrawal with the Egyptians, and with normalization. "Ezer told me, 'Stay on and carry the ball until all these matters are completed.'"

ABRASHA DISCLOSED that he was again ready to quit the army in 1982. But then came the Lebanese war.

Unlike Weizman, Tamir finds the initial reason for Operation Peace for Galilee justified. "It was impossible to solve the problem posed by PLO artillery attacks on our northern settlements either in a static manner, or in the old way, with punitive raids. Israel had no alternative but to react to the terrorist attacks; it had to pre-empt further terrorist activity. If we hadn't, our entire state budget would not have paid for civil defence shelters in the Galilee."

"So if you ask me whether it was necessary for the IDF to cross into

conclusion in keeping with Ahi C. characterized not only the war in Lebanon, but the Sinai campaign and the Six Day War as well. In all three wars we were obliged to initiate military action as the sole means of ensuring our security. I would also include the Litani Operation in this category."

"What was special in the Lebanon war and what it held in common with the other campaigns I mentioned, was the change from the initial war aims during the actual conduct of battle, because of the behaviour of the enemy. After all, when it comes to ending the fighting, it's not only up to you, but also up to the enemy."

The debate over the war's political aims, Tamir said, was over whether the removal of all foreign forces from Lebanon and that country's internal situation had any relevance to Israel's security, and if so, whether the IDF should be instrumental in attaining these targets.

Tamir claims that, during the final phase of his military career, he sought to fashion compromises with Lebanon, but was rebuked by members of the cabinet.

HE IS highly critical of Defence Minister Moshe Arens' handling of the situation, arguing that the unilateral pullback of IDF units to the Awali River line meant that Israel had forfeited the trump card that might otherwise have led to the removal of all foreign forces from that troubled land. "The question now begging is whether the IDF had to go through what it did in order to return to its present line of deployment."

Tamir brushed aside his own role in planning Operation Peace for Galilee. He was also less than forthcoming when I asked about his relationship with Sharon, remarking that "my leaving the army has no connection with whether Sharon quit or not. I stayed on as long as I did to help conduct the negotiations over the political agreement with Lebanon."

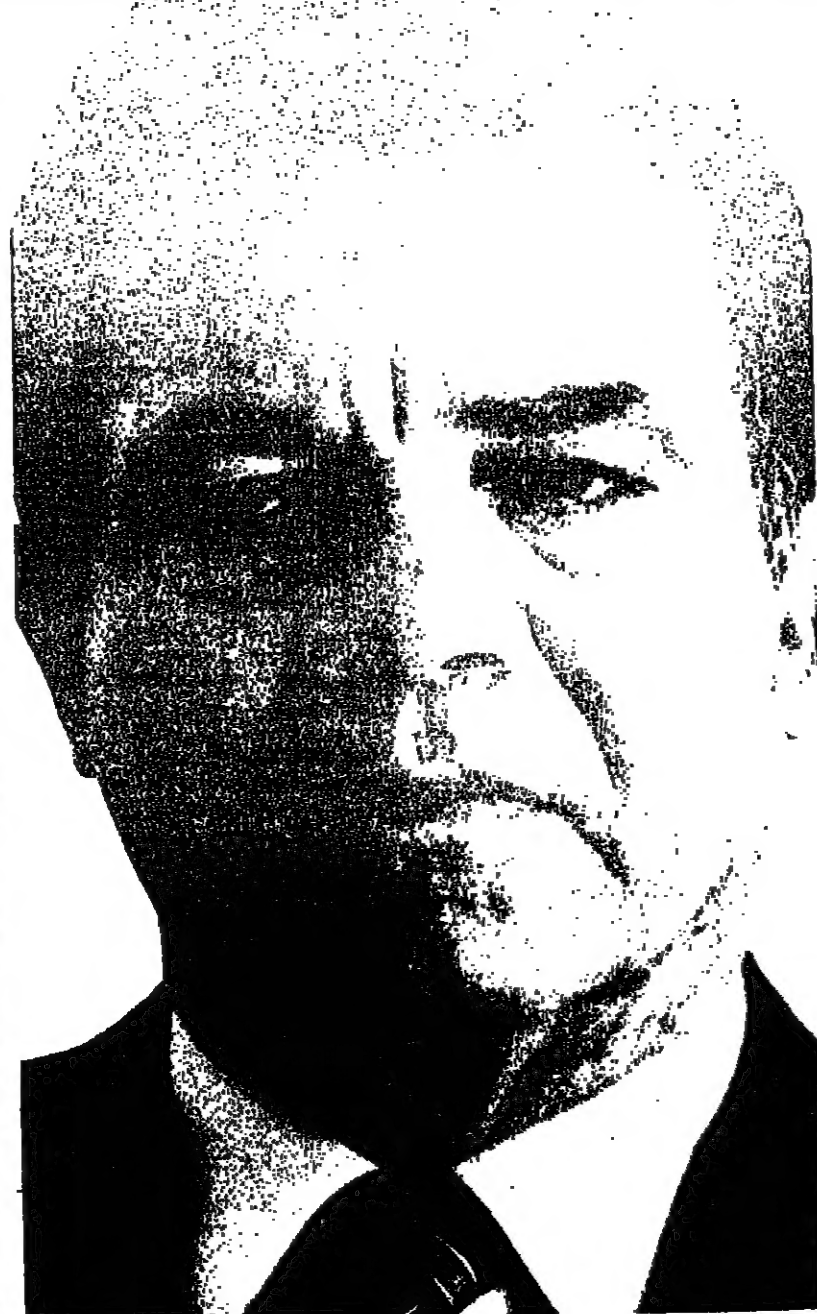
Knowing that Tamir had accompanied Sharon to Washington not long before the Lebanese operation, I sought his comment on the now-denied report that then-secretary of state Alexander Haig had given Sharon the green light to move.

"I can only say that my impression is that they did not approve a large-scale operation," Tamir said. And he added: "The operative word is 'large-scale'." At the same time, Tamir felt that the Americans had taken into account that an Israeli military move was inevitable, and were concerned about the dimensions it assumed.

ASKED WHETHER there was any hope of a comprehensive Middle East peace in the foreseeable future, the military strategist treated us to a quick historical review of the last three decades.

Tamir said he saw the Yom Kippur War as a turning point in the thinking of both the Egyptians and the Syrians, the two main centres of the Arab world. "They launched the war under the best of conditions, from their point of view, and it ended as it did. The result of that war, coupled with their previous lack of military success against us, brought all of our neighbours to the conclusion — in my estimation — that they can no longer hope to impose any solution on Israel by force." He was optimistic that conditions were ripe to reach some kind of over-all peace with the Arabs within the present decade.

Seeing my surprise at such a comment from an ex-general, he went



CITIZEN ABRASHA

After 36 years in the army, Aluf Avraham Tamir became a civilian last week. But unlike many ex-generals, he does not plan to become an active politician. The Post's MARK SEGAL reports.

on to explain. "I draw this conclusion from my study of developments since 1973, from the tremendous breakthrough of peace with Egypt, and from my evaluation of the forces at play in the Arab world."

UNLIKE SO MANY of our generals, Tamir does not display a weapons collection on his walls. Instead he has a fine library, including some marvellous 18th and 19th century books on the Holy Land and the Ottoman Empire.

The walls of his modest apartment in North Tel Aviv are hung with paintings, some by modern Israeli artists. He also has works from Africa, reminders that he served as adviser on security matters to various African countries including Zaire and Ethiopia. And there are some antique papyrus scrolls acquired during all his visits to Cairo in the course of the negotiations.

Avraham Tamir was born in Jerusalem 57 years ago. His father — the family name is Treinin — had come to Eretz Yisrael in 1923 from

Harbin, in far-off Manchuria. Grandfather Treinin had sent his son to Italy, to study medicine; instead, Abrasha's father had joined a group of pioneers headed for the Holy Land. Later, after a stint at the Dead Sea Works, he came to Jerusalem, and settled in the Tel Arza quarter.

Abrasha is the only member of his family to follow Ben-Gurion's lead and Hebraize his name. One brother, Ze'ev Treinin, was for many years Labour Party and Mapai legal counsel. Another, Amos Treinin, is a poet.

Like all young men of his generation, Abrasha was involved in the Yishuv's struggle for survival. He was wounded twice in the war of Independence — the second time at the Etzion Bloc, where he was a commander of the unit that was taken into captivity by the Jordanians. He had not gotten proper treatment as a prisoner, and the result was the gruff voice which has become a Tamir trademark.

Freed from the Jordanian prison

camp, he spent some time convalescing at Kibbutz Na'an before a planned enrollment at the Hebrew University. It was at Na'an that he got an invitation from David Ben-Gurion, who wanted to know more about the Etzion Bloc's last days. Then B-G, in a transparent effort to persuade the young officer to stay on in the military, began to show him maps, and describe how the Jewish state had taken shape. B-G opened a map of the Galilee, and urged Tamir to see that part of the country for himself.

"But how will I get there?" Tamir recalls asking the prime minister. B-G called in his military aide, Nehemia Argov, and told him to arrange a jeep for Tamir and his wife Varda, née Agronsky. After the tour, Abrasha was convinced, and decided to remain in uniform.

Tamir's accomplishments as a soldier are impressive, particularly in the field of planning and organization. In the Sixties, he was one of the team that set up the IDF's Staff and Command College, which he headed back in 1962-65.

Back at GHQ, he served as chief of strategic planning under chief of staff Rav-Aluf David Elazar, leaving a desk job to become Arik Sharon's deputy during the 1973 Suez Canal crossing. But he was soon back in the planning business, establishing the IDF's planning branch and becoming ministerial adviser to Shimon Peres. When Weizman entered the Defence Ministry in 1977, Abrasha also was named national security adviser, and under Sharon, the Defence Ministry's planning unit is said to have become a parallel to the IDF's GHQ.

During this time, Tamir was also involved in all negotiations with the Arab states, ranging from the 1974 and 1975 separation of forces pacts, to the military talks with the Egyptians and the Lebanese, and of the "strategic cooperation" agreement with the Americans. He deeply regrets that the latter document has been put on ice, contending that it was not a mistake for Israel to be a party to a document which makes such explicit references to the need for deterring the Soviet Union.

"Against whom have we been forced to fight all these years, if not against the Arabs, armed with the latest Soviet equipment?" he asked heatedly. "Only we have battled against Soviet arms all these years, managing to knock out thousands of Russian-made tanks."

But while the IDF can cope with a coalition of Arab armies, it cannot face up to a Soviet threat. Therefore, he maintained, the U.S. was needed, to maintain the regional balance of power, with the American umbrella over Europe extended to cover Israel as well. "It was my concept," he said, "that because the U.S. had an ambivalent policy in the Middle East, leaning both towards Israel and the moderate Arab regimes, these parallel frameworks could form a stable basis for peaceful relationships in the area."

TAMIR IS NOT overly concerned with the "coolness" of the peace with Egypt. Instead, he seems gratified with its existence. "The kind of peace we have with Egypt took centuries to attain in Europe. It is the first treaty we have with any Arab country... and I am convinced it can serve as a lever to reach others."

But he does not defend Egyptian hold-ups in the normalization process. "I've told them often that there strategy was mistaken. They should not think that they made peace with, say, Rumania, but that this peace should be regarded as a

lever for solving the larger conflict. "I always remind the Egyptians that the peace is not only with the government of Israel, but with the people of Israel as well, who have to be shown they can believe in the peace."

The Israel-Egypt peace, he said, has two good "safety valves" — the Sinai desert, and the U.S. presence in Egypt. But it could not, he emphasized, serve as the model for arrangements with Syria and Jordan, where he opposes shifting security lines because of the lack of strategic depth. It is for these reasons, he said, that he opposes the notion of "territorial compromise" with either Syria or Jordan.

Tamir emphatically does not see eye-to-eye with Sharon's belief that the PLO can be defeated by military means — "You cannot," he declared, "destroy a political idea and movement by force."

Mentioning the need for a fundamental change in the Palestinians' representative organization ("Its name is unimportant"), Tamir sketched a "two-door" policy. Through the first door, he said, Israel must use whatever force is necessary to smash the PLO's capacity to perform acts of terror, or to make political gains. But the other "door" — towards a negotiated settlement — must also be left open.

"If Arafat is now running to Hussein to discuss how a joint delegation can be put together, and if the PLO is split in two on the question of negotiations, it's only because we smashed their infrastructure in Lebanon." It was none of Israel's business whether Jordan includes Palestinians in its delegation to future talks, Tamir said. As a matter of fact, he thought it a fine idea to include Palestinian delegates from the West Bank on the Israeli side, if that were to prove possible.

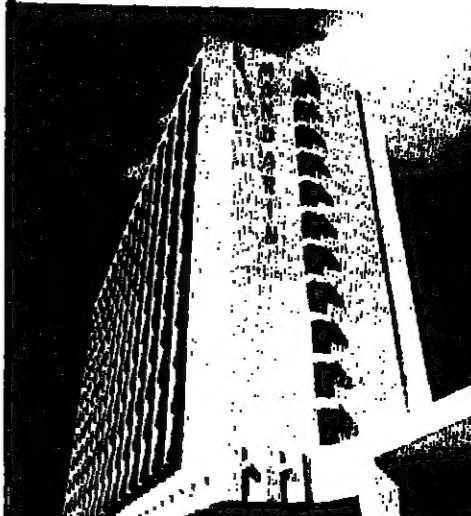
But he warned Israelis against being too optimistic about U.S.-PLO relations. "The Americans only condition their recognition of the PLO on its acceptance of Resolution 242, not on recognizing Israel as the Jewish state," he said.

THE EX-GENERAL disclosed that while serving under Labour's defence minister, Shimon Peres, in 1975, he was asked to prepare a blueprint for a comprehensive peace for all fronts. "So when the Likud took power in 1977, I was well equipped with working papers for the contingency that arose with Sadat's journey to Jerusalem in November of that year."

While fully acknowledging Menachem Begin's leadership that made peace possible with Egypt, Tamir stressed that if not for Ezer Weizman the peace process would have languished. "Most negotiations are a matter of psychology. In the opening up of hearts, Ezer was masterful. He served as the driving force to reaching an accommodation. Both sides have to dispose of holy cows to reach a compromise agreement."

He is persuaded that there will be renewed diplomatic movement after the U.S. presidential elections. "All those who expect the U.S. to isolate Syria are heading for disappointment. I am convinced that the opposite will happen, and Syria will be included in the diplomatic equation. I also expect a return to the Geneva peace conference formula. The Americans understand that the Russians have to be brought into the picture if any progress is to be made, particularly with Syria. They say it's preferable to have a conference together with the Soviets than a war because they have been left outside."

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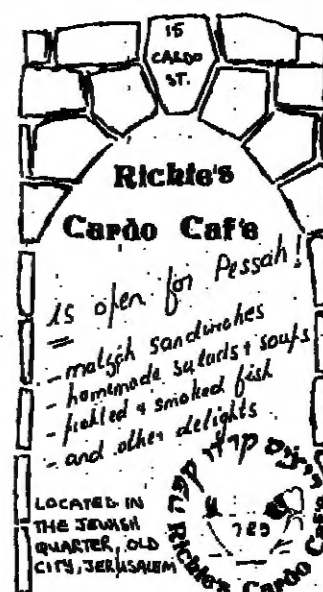
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ART GUIDE

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Jerusalem

MUSEUMS
Israel Museum. Opening Exhibitions (14-4): Face and Body, New Acquisitions in Photography, Continuing Exhibitions: Master Drawings from Uffizi Gallery (until 8.5); Royan Merose, "Happy Moments" (Opera), paintings; Henricus, 45 Years of Design; David Schaefer, Posters and Advertisements; Tom Seidmann, Illustrations of Children's Books; Scroops, Home Theatre Sets and Greeting Cards; Permanent Collection of Judaica, Art, Archaeology and Contemporary Israeli Art, 12 Pages from Cairo Geniza — Medieval Manuscripts. Special Exhibits: Works by Winners of 1984 Museum Prizes, Rockefeller Museum: Kadesh Barnea, Judean Kingdom Fortress; News in Antiquities, Finds from Phoenician Tombs, (10th to 7th cent. B.C.E.); How to Study the Past (for children, Paly Centre, next to Rockefeller Museum). Closed Saturdays.
Old Yishuv Court Museum. The life of the Jewish community in

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T.A. Museums

Tel Aviv Museum. Exhibitions: Dr. Erich Salomon, From a Photographer's Life, Comic Images in 20th Century Art, Classical Painting in 17th and 18th Centuries: Impressionism and Post-Impressionism. Twentieth Century Art. Israeli Art. Visiting Hours: Sun. 10-10, Mon.

THIS WEEK AT THE TEL AVIV MUSEUM
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THE ISRAEL SINFONETTA WIND QUINTET. Programme: works by Haydn, Tsvi Avni, Dancz, Poulenc, Ligeti. Tuesday, 17.4. at 8.30 p.m.

CINEMA
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ISRAEL THEATRES

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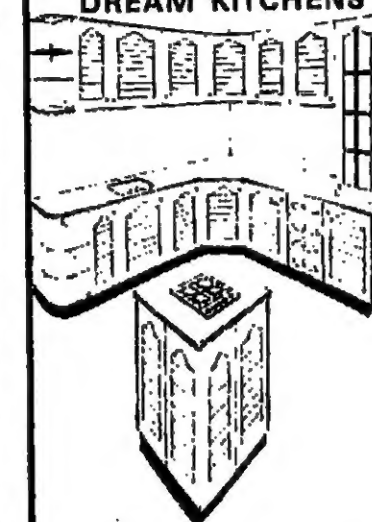
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THE JERUSALEM POST
LOCAL SUPPLEMENT

Friday, April 13, 1984

IN JERUSALEM

FREE

Angry teenagers protest Bayit Ham shutdown

Tires burn as youth centre is wrecked

★ Authorities split over closure

Tsipi Kuper

TEENAGERS from Ir Ganim burned tires in the streets of the neighbourhood on Wednesday night as tempers grew hot over the future of Bayit Ham.

They were incensed at Project Renewal's action earlier in the day when it barred the centre for problem youth. Their anger grew later when the place was destroyed by vandals.

Bayit Ham's staff and the teenagers frequenting it charged yesterday that the vandalism had been carried out either by Project Renewal officials or by elements in the neighbourhood who want the centre shut.

On Wednesday a number of Project Renewal officials removed the furniture from Bayit Ham. Later on bars were soldered on to the doors.

Bayit Ham's furniture was then discovered in the neighbourhood's community centre. Matnas director Shimon Shorek said he had received a phone-call that morning from Zohar Na'or, director of Project Renewal, asking him to store the equipment for the time being.

In the late afternoon, when Bayit Ham's staff appeared on the scene, they found that the doors of the centre had been removed — allegedly by the teenagers.

The place had been vandalized. Paint was spilled over the floors and the walls, chemicals for photography development had been poured over books and anything left had been smashed.

The teenagers said that they found the centre in that state when they entered.

Police arrived in the evening after the teenagers set fire to a tyre made of tires and a garbage cart in the middle of the street outside the cen-

tre, which created havoc with the traffic.

They are investigating both the fire and the vandalism.

Project Renewal's Na'or confirmed that his workers had closed the centre. He claimed he did not know that the municipality had reversed its previous decision earlier this week, and decided to keep Bayit Ham open. But a senior municipal source said that "It is strange that Na'or claims he hadn't heard of the decision to keep the centre open."

Behind-the-scenes negotiations in City Hall led to the municipality's decision to reopen Bayit Ham, thus reversing the previous decision of the municipality and Project Renewal.

A committee of four city councillors looked into the matter last week and recommended reopening Bayit Ham with the two psychologists who were fired on April 1.

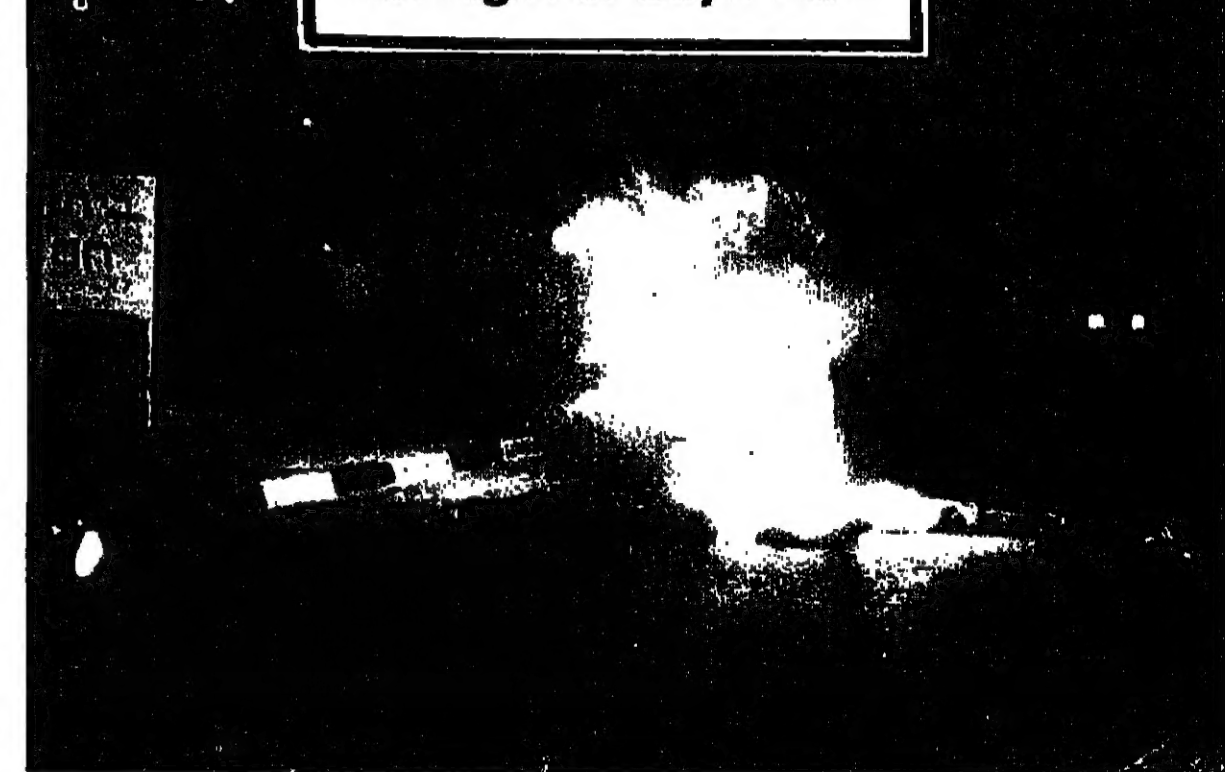
Head of the municipality's youth, sport and social department, Moli Grunmer, said in defence of Project Renewal's actions that there was no final decision to keep Bayit Ham open. The matter still has to be passed over the Project Renewal's steering committee in Ir Ganim who make the final decision, said Grunmer.

Since Bayit Ham is formally Project Renewal's baby, the reversal of the municipality's previous decision must be given the final O.K. by the neighbourhood's steering committee.

This is supposed to be merely a formality. But in this instance it means that the ball is now back in the hands of the same committee who voted in January to shut the centre and dismiss the professional staff.

Members of the steering committee promise that this time it will be different — because they will vote to keep it open.

Hot night at Bayit Ham



(Joel Fishman)

But both the staff members and the city councillors involved are aware that returning the decision to the steering committee for a second round will merely prolong the battle.

Ir Ganim's youth may be the ones with the most to lose, but they are not the only ones with a stake in Bayit Ham. The centre has long been the victim of personal conflicts between local politicians and municipal officials, and among the politicians themselves.

Since it opened over 2 years ago, Bayit Ham has been under constant threat of the budgetary axe. This is the eighth time that decisions and

counter-decisions have been reached concerning its future. The youth of Bayit Ham and the psychologists working there have been disillusioned so many times that they do not dare to hope that the new decision will be final.

One of the recommendations submitted last week was that a professional committee be formed to look into the matter more closely. What we need are professional suggestions about the way the place is run, the goals and the ways to achieve them, say city councillors Eitan Melnik and Lotte Salzberger (One Jerusalem), who were members of last week's investigating committee.

The professional recommendations are important since conflicting reports have been received about the centre. One of the issues is whether it functions as a youth club or as a therapeutic framework.

Who will sit on this professional committee will be another crucial issue. Councillor Dede Ben-Shirrit (One Jerusalem) a resident of Ir Ganim and member of Project Renewal's steering committee, suggests municipal and Project Renewal Officials.

Melnik and Salzberger object. They say the new committee must have no vested interest in what happens to Bayit Ham.

The professional recommendations are important since conflicting reports have been received about the centre. One of the issues is whether it functions as a youth club or as a therapeutic framework.

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International Treaties Liaison Bureau

City bids to control neighbourhoods

★ Kollek backs controversial scheme

Story, page two.



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המזמן הנחל

Neighbourhoods — who will rule?

Solomon Skes
and Tsipi Kuper

A high powered municipal committee has come up with a series of radical proposals that would revolutionize the structure of community centres and neighbourhood administration throughout the city.

Mayor Teddy Kolek has given his blessing to the idea. The gist of the proposals call for uniting services given by different organizations and running new neighbourhood bodies through a municipal-led framework.

The main difference between the proposal and the various existing frameworks is that the municipality will have control over the whole affair.

Many people now engaged in community work will probably be miffed by these proposals, either because their jobs will be discontinued or rendered less important, or because they sincerely feel the new structure isn't a good idea.

The first act in presenting the new idea will take place in a meeting between Kolek and representatives of the two bodies which stand to be most affected by the proposals — the Community Centre Corporation and the Association of Neighbourhood Administrations. They meet on Sunday afternoon.

In four neighbourhoods, there is both a community centre (*manhul*) and a neighbourhood administration (*minhelet*). Other neighbourhoods may have either type of organization in addition to various clubs for youths and pensioners.

Twenty-three community centres have been built throughout the city, many by donations through the Jerusalem Foundation. The Association of Neighbourhood Administrations now runs 5 *minhelets*, in Gilo, East Talpuz, A-Tur, Baka and Nahlaot-Rehavia.

The city's proposals were drawn up by a committee comprised of administrators with relatively little expertise in community work.

One of the committee's briefs was to save money by eliminating duplication between various services. But after a month of deliberations, it came up with a series of controversial proposals.

In a letter sent by Kolek to city council members, the mayor says he is "convinced... that we must have one and only one neighbourhood administration for each neighbourhood."

One problem with the idea is whether the bodies that now fund many neighbourhood activities will continue to do so if services are united under the aegis of the municipality.

David Harman, head of the Joint Distribution Committee which now funds half of the *minhelets* \$600,000

budget, says that his organization will not be able to finance municipally-run activities. American law bars the JDC from direct participation in the funding of municipal or governmental organizations, says Harman.

This problem could probably be solved if a new, and officially non-municipal corporation were formed.

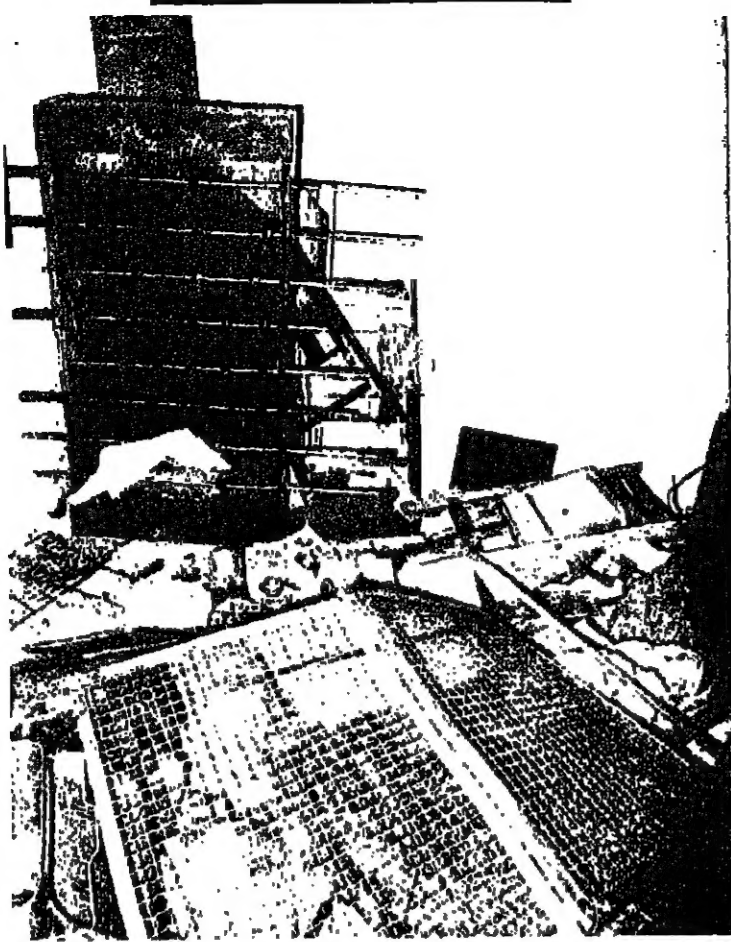
The report advocates a central management of city council members, representatives of funding organizations and municipal departments. One suggestion geared to save money is to use public buildings for many different purposes.

The report suggests basing neighbourhood administration in the community centre (*manhul*) in neighbourhoods which already have one, as one way of achieving this goal. In neighbourhoods which have both a community centre and a youth club, the two frameworks should be united, the report says.

What this portends is the dismantling of the *minhelet*, while applying a large part of the *minhelet* concept to the city's 23 community centres.

City Hall spokesman Rafi Davara said this week that it would probably take a long time until the report is implemented. He said that the city expects much argument over the issue.

Vandals at work



The wreckage inside the Bayit Ham youth centre. (Joel Fishman)

THE JERUSALEM POST IN JERUSALEM

Editor: Joanna Yahiel

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'What will become of us?'

Families fear eviction

★ Rents rocket
1,000 per cent

★ 'Jewish Agency to blame' charge tenants

Sandy Paz

Some 25 families in Ir Ganim are afraid they will soon be homeless.

They refused to sign new leases last summer when their rent jumped tenfold from 15,500 to about 155,000 a month, and now the company that owns their flats has given them notice to leave.

The problem began when Rassco, formerly owned by the Jewish Agency, was bought out by private interests three years ago. The families' flats are owned by Dirot-Am, a subsidiary of Rassco. The

families were put into the flats as new immigrants by the Jewish Agency in the early 1960s. Since then they have been paying minimal rent.

Last August, Dirot-Am hiked the rent to 10 times what the families were paying to bring it closer to the flats' real value.

Yosef Fehima, one of the tenants, says their quarrel is not with Dirot-Am, even though the housing company is demanding that they vacate the flats and pay a lump sum of about 155,000 (taking inflation into account for the last eight months). "It is the Jewish Agency that is at fault," he says. "They should not



Faced with an uncertain future — the Cohens in their two-room flat. (Rahamin Yaroni)

have put us in those flats to start with." He adds that families in the neighbourhood who were put into Amidar or Prazot flats are still paying minimal rent. However, Prazot is a joint government-municipal housing company and Amidar is government-owned.

Rent of 155,000 a month may not seem like a lot, but for families living on national insurance and pensions, the increase takes a sizeable portion of their monthly budget.

The Cohens are another family who face eviction.

"I don't sleep at night for worry about what will become of us," said a despairing Mrs. Gazela Cohen. Both

she and her husband are 100 per cent disabled and dependent on a National Insurance pension allowance. "When the rent was raised to 155,000, our joint pension was only 1515,000. That leaves us with 1510,000 a month to pay for all our other needs. How can we live on that?" asked her husband, Yosef.

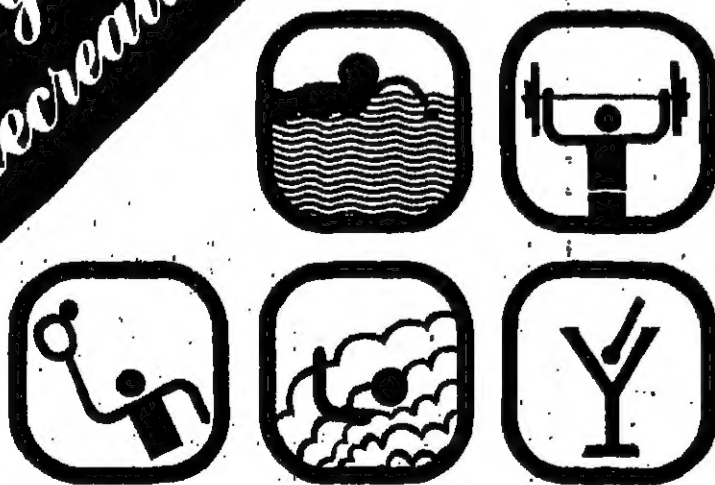
In any case, the Cohens charge, a rent increase is not justified. "The two-room flat is in terrible condition. In winter we have to put a bucket on the bedroom floor to collect the drips," complained Mrs. Cohen.

Representatives of the tenants raised their problem before the Knesset Interior Committee last

month. Iarnel Schwartz, assistant director of the Housing Ministry population department, said that as a result of the committee's suggestions no one should now be suffering financially. His ministry is now subsidizing most of the Dirot-Am families, but not all have applied for aid, said Schwartz.

Aharon Lapidot, Dirot-Am general manager said that the company is willing to sell the flats to the families who can get help from the Housing Ministry. He said that after Pessah the company would determine who would have to be evicted for non-payment of rent.

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(Mike Goldberg)

Dim time for nightlights

Tsipi Kuper

Budget cuts could mean that Jerusalem may be darker at night. The engineering department's budget for maintenance and electricity has been cut by 20 per cent in real terms. Some 23,000 lamps currently brighten the streets at night, and another 10 per cent increase is expected due to the city's growth and internal development. This means that the city will have

to find ways to cut lighting costs by 40 per cent.

One proposal is to cut the hours of street lighting, or switch off some lamps completely.

Another idea is to eliminate most of the decorative street lighting — making Independence Day and Jerusalem Day less festive than in previous years.

Already, 285 street lamps have been changed to mercury bulbs, which have a longer life-time. This is expected to save the city some 153 million this year.

Sports: Softball derby

Jerusalem's two softball clubs, Promised Land and Lord Kitch faceoff today in their first meeting of the National League season. Lord Kitch (1-3) perennial contenders for the championship are off to a rough start. Promised Land (2-0) usually in the middle of the pack seems to

be a powerhouse this season.

The Jerusalem rivalry has been a lopsided affair. Since the league was established five years ago Promised Land has defeated Lord Kitch twice. The game will begin at 14.00 at the Ramat Eshkol sports field.

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A measure of perfection — students at the Hadassah-Seligberg school. (Zion Bakshi)

No holiday for fashion students

Greer Fay Cashman

While their peer group has been enjoying the pre-Pessah vacation week, bagrut students in the fashion course at the Hadassah-Seligberg-Brandeis Comprehensive High School chose to stay at their desks.

The reason: they're busy working on their graduation day project — an intriguing fashion show based on jumpsuits, primitive, nautical and modern art themes, which will be briefly seen in Jerusalem before it is whisked off to America by Hadassah.

Among the 17 students is one male, Tzur Daboosh from Ashkelon, who has been a boarder for three years. Daboosh says it's too early for him to make a decision about the category of fashion in which he's going to specialize. "I've still got the army ahead of me, and then I want to do a course at Shenkar."

What attracted him to fashion as a career? "There are a lot of interesting elements to fashion. Above all it gives you the opportunity to be creative."

How does his family feel about it? "They're very happy. I'm the one that fixes hems and sews on buttons."

FANTASY ART — GIFTS NOEMI SAREL

is a Jerusalem artist who creates fanciful sculptures, figurines and murals. Her pictorial studio, located in the Jerusalem House of Quality, faces Mt. Zion and the walls of the Old City. Noemi's work has earned the "Jerusalem Seal of Approval". The Jerusalem House of Quality, 12 Habron Road 93842 Jerusalem Tel. 723387

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FRIDAY, APRIL 13, 1984

THE JERUSALEM POST LOCAL SUPPLEMENT

PAGE V

Just the ticket

Bernard Berniker

Last week saw a change in some of the local Egged bus routes, especially those in the Bayit Vegan area.

The number 12 bus, from Bayit Vegan to the Damascus gate, has been disbanded. In its place Egged has announced that a new line, the number 40, will run from Bayit Vegan through Sderot Herzl, Jaffa Road, the main post office, Shivei Yisrael, Shmuel Hanavi, Sanhedria and Sanhedria Murhevet. It returns through Mea Shearim.

The number 39 runs from Bayit Vegan through Sderot Herzl, the central bus station, Jaffa Road, Sanhedria and back.

Another new line, the number 16, connects Bayit Vegan with Sanhedria Murhevet through Sderot Herzl, Kiryat Moshe (passing the Angel bread factory), Givat Shaul, Kiryat Mattedorf, Kiryat Zans, Rehov Bar-Ilan, Harav Blau and Sanhedria Murhevet.

The number 26 which previously passed through Bayit Vegan on the way to Mount Scopus will no longer pass through. It will go around Bayit Vegan.

Instead the number 23, originating in Kiryat Yovel, will pass

through Bayit Vegan.

Passengers in the Bayit Vegan section believe the changes are for the better. But one problem is that the number 16 will run only until 6 p.m., and then only once an hour from nine o'clock in the morning.

The biggest complaint from residents of the area has been the discontinuation of the number 26 bus coming through Bayit Vegan. It seems the bus is used by students of the Bet Ya'acov Seminary, who travel from Bayit Vegan to the seminary next to the zoo. Egged claims that the purpose of the bus was to get to the University.

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11.15 RABBI SHALOM GOLD: EXTENDING THE AREA OF THE TEMPLE AND YERUSHALAYIM THE AUTHORITY OF THE SANHEDRIN
12.45 RABBI ELIYAHU MARCUS: THE HISTORY OF THE SANHEDRIN

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Capital Calendar

Friday, April 13

9 a.m. - Free walking tour to Mea Shearim. Women are requested not to wear trousers and to cover arms to the elbow. Meet lobby Jerusalem Plaza.
11 a.m. - Guided tour in English. Rockefeller Museum.
2 p.m. - Temple Mount and Ophel archaeological excavations (also Monday and Wednesday) meet outside Dung Gate.
2 p.m. - Film: *First Monday in October, Jerusalem Theatre*.
2 p.m. - Film: *Heat and Dust*, Cinematheque.
2 p.m. - Jerusalem women's softball players practice. Sacher Park. Details Sunday 6/21/84.
2 p.m. - Israel Trail Blazers Running Club, entrance Sacher Park, below Wolfson Building. Details: 8/10/84.
5.30 p.m. - Sabbath Service Har El Progressive Synagogue, 16 Shmuel Hanagid Street, led by Rabbi Yosef Ben-Chorin.

Saturday, April 14

9.30 a.m. - Morning service, Har El Progressive Synagogue, led by Rabbi Yosef Ben-Chorin, 16 Shmuel Hanagid St.
11.15 a.m. - French music for violin and piano, Tzavta, 38 King George St.
4 p.m. - Shabbat Hagadol sermon in English by Rabbi Nahali Levin, QUINCY Ctr., 10 Strauss St.
7.30 p.m. - Film *Menahem*, Cinematheque.
8.30 p.m. - Trio concert, Finnish Church, 25 Shmuel Hanagid St.
8.30 p.m. - Melave Malka, QUINCY Israel Ctr.
9 p.m. - *Hakol Over Habibi* in their new show, *New Evening Palace*, Jerusalem Theatre.
9 p.m. - Film, Gerard Behar Ctr., 11 Bezalet St.

9 p.m. - Jerusalem Madrigals, Tzavta, 38 King George St.
9 p.m. - Melave Malka, Diaspora Yeshiva Band, Mount Zion near King David's Tomb.
9 p.m. - *The Bar of Shalom Aleichem*, live performance in English, King David Hotel.
9.30 p.m. - Film: *Let's Spend the Night Together*, Cinematheque.

Sunday, April 15

6.30 a.m. - Running tour from Montefiore's Windmill, \$3 per person. Details 6/60735.
8 a.m. - Society for the Protection of Nature in Israel, walk through Russian Compound, Ben Hinnon Valley, Hacholima, City of David excavations. Meet at Society courtyard, 13 Helel Hanadiv St. Fee: 24/567.
8.30 a.m. - Free walking tour, excavations Southern Wall, Meet Jerusalem Plaza Lobby.
10 a.m.-2 p.m. - Daily (Sunday in Thursday) Open Eye Jerusalem Science Centre 'Hauka On' Science Museum, National Library Building, Givnat Ram Campus, Hebrew University.
11 a.m. - Children's programme, Israel Museum.
11.40 a.m. - Society for the Protection of Nature in Israel, hike En Gura, Nahal Kidon, train ride back. Meet in front of Central B & Station. Fee: Details 24/567.
3 p.m. - Guided tour Israel Museum.
5.30 p.m. - Daily (Sunday in Thursday), light classical and folk music on the piano, Jordan Lounge, Laromne Hotel.
6.45 p.m. - *Midrash and Jewish Theology Seen through Kabbalah*, Dr. Chaim Pearl, Centre for Conservative Judaism, 2 Agon St.
7 p.m. - Midrash classes in Hebrew, Ramat Zion Synagogue, French Hill.
7 p.m. - Hebrew lecture series: *How to Put Jewish Law into Practice*, Ramat Zion Synagogue, French Hill. Information 8/6001.
7.45 p.m. - Israel folk dancing with instructor, lobby lounge. King Solomon Sheraton Hotel.
9 p.m. - Film, Gerard Behar Ctr., 11 Bezalet St.

Monday, April 16

SEDER NIGHT

5.30 p.m. - Ma'ariv service. Sermon by Shalom Ben Chorin, Har El Progressive Congregation, 16 Shmuel Hanagid St.

Jogging along

First it was walking tours, now it's running tours. The faster way to see Jerusalem is the brainchild of Gabe Shamir, the founder of the Israel Trailblazers Running Club.
Shamir reasons that a lot of tourists like to run, but don't have a proper orientation of the city, which cramps their style. By joining the running tours, they get to see places both on and off the tourist track, make friends with local runners and stay in shape while on vacation.
The tours, conducted by trained guides, are run at an easy, comfortable pace, making brief stops at landmarks along the route.
The tours on Sundays, Mondays, Wednesdays and Thursdays start at 6.30 a.m. Participation fee is \$3 per person. For further information contact Gabe Shamir at 660735.

8 p.m. - A Page of Talmud with Dr. Pesach Schindler, Centre for Conservative Judaism, 2 Agon St.
8 p.m. - Jewish Folklore and Thought, English Language Study Group, Ramat Zion Synagogue, 68 Bar Kochba St., French Hill. Details 8/6003.
8.30 p.m. - Jewish Religious Philosophy Course in English, Ramat Zion Synagogue, French Hill. Details 8/6003.
8.30 p.m. - Hebrew literary evening, Jerusalem Theatre.

9 p.m. - Sun-Thurs midweek - jazz with the Victor Fommow Trio, 5th Gate Bar, Jerusalem Plaza.

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HELL AND HEARTY

A Nazi reporter's 12-part account of a 1934 visit to Eretz Yisrael is surprisingly positive. WIM VAN LEER read the series, and reports.

IN FEBRUARY 1934 the German daily *Der Angriff* (editor-in-chief: Dr. Joseph Goebbels) sent a reporter to Palestine to find out how the Jews in general and the German Jews in particular were faring in the Promised Land. The event was celebrated by the minting of a medal. And the outcome was a richly illustrated 20,000-word report published in 12 installments during September and October of that year. The reporter's identity was hidden behind the nom de plume "Lim."

The series, entitled "A Nazi travels to Palestine," begins with the clarion call "Shalom! Shalom!" and continues: "There lies the solution. It is the standard greeting among Zionists. Something like our 'Hi!'"

On the train to Trieste, Lim has a chance to observe the migrating *halutzim* and notices that, besides the swagger, there is a change in their appearance. "They carry their shoulders better, have lost the ghetto-look from their eyes. Most of them, although intellectuals, have learned a trade. They have been trained for the land, their land, Eretz Israel." He chuckles over their youthful ardency which, he imagines, will soon evaporate in the face of the harsh reality.

In Trieste he boards the "Murtha Washington" of the Lloyd Triestino line, nicknamed "The Roaring Moses." It is one of the vessels of the "Jew Shuttle." The line has a "Juden-Jew" as captain. Most of the 750 passengers travel steerage with four, six or eight to a cabin. Their leader is called the "Kosher Kommissar." Apart from the crew, Lim is the only "goy" on board. He notes that only in the steerage dining room is the food kosher, from which he concludes that only poor Jews are observant. Yet nobody writes or smokes on the Sabbath. There are a number of "professionals" on board who travel as "tourists" before finally deciding to settle in Palestine. Regarded with suspicion by the *halutzim*, who call them "January Zionists" (probably after Hitler's advent to power in January 1933), they form a group apart. The passengers pass the time singing Hebrew songs, doing gymnastics, dancing the hora and learning Hebrew.

Lim gets into conversation with a Jew, apparently for the first time in his life, and is given the Zionist spiel with all clichés blazing.

AS WE NEAR the coast of Palestine the tension mounts. Soon they will face the British immigration officers. These last six months only 5,000 certificates of entry have been issued; exceptions are made for artisans with a minimum of four years' trade experience, and capitalists, i.e. anyone with £1,000, who are more than welcome. The latter category opens the way for all sorts of fraud, since the guarantee is often transferred to others. The so-called tourists, once their three-month visas have expired, evaporate administratively speaking, melt away into the yishuv, like thieves in the night.

The ship anchors at Jaffa where Lim enthuses over the sight of a swastika on the flag of a German freighter. For, despite the boycott of German goods by the Jews, Germany is Palestine's second largest supplier after Britain. Most of the immigration officers are Jews instructing those permitted to report to quarantine stations for three consecutive days.

Lim disembarks in Haifa, whose industrial might impresses him. He suffers from the heat and the sandflies, which transmit papadachia—a fever-producing affliction. He observes that if Palestine is the gateway to India, then Haifa is the key to the gate, and he analyses its strategic position.

When it comes to describing towns, landscapes and the feel of the environment, Lim is very good indeed, if at times a little *schwärmisch*—a Germanic form of soft-centred enthusiasm. Having to clear his car through customs he is told to come back the next day, "Bukra, in-sh'allah." One more night on the "Roaring Moses." He gets into conversation with a young Palestinian displaying the symbol of a seven-branched candelabrum in his lapel. He describes him as a "Trumpet Man," one of the fascists among the Jews, the Revisionists under their Führer, Jabotinsky, the *enfant terrible* at Jewish congresses who will not forgive the British for having disarmed the Jewish Legion after World War I. Their stormtroopers are dressed in chocolate-brown shirts and shorts, complete with Sam Brownie belts and insignia of rank on their shoulder tabs.

Arab soldiers patrol the quays and even ship-to-shore conversations are strictly forbidden. One Arab soldier at the railing, believing

Lim to have been refused landing permission, gives him the glad eye and in the privacy of the toilets proposes to smuggle him ashore after dark by dinghy. Of course it will cost money, quite a bit in fact, for if detected they will be fired on by the harbour police. So there will be another vanished Jew—who cares? Lim declines the offer and goes on to describe the plight of the immigrant with a modicum of sympathy.

TO CLEAR his car he is sent from pillar to post, back and forth through the sand. Baksheesh is demanded left, right and centre. The clearing itself costs less than a pound. The Arab porters demand a king's ransom and Lim somewhat enigmatically remarks, "How the father of money became the grandfather of avarice," and: "How the novice to the Orient has no idea about the greasy greed of this impudent horde."

Petrol is sold in 18-litre tins. One sees many cars with German number plates. The roads are good, most cars are of American make. The road to Tel Aviv leads via Afula and Tulkarm. He is stopped for speaking, not being Jewish, he is let off with a warning. Afula was to have been the great centre, but, half finished, it had to be abandoned, as had the building housing the municipal theatre. Here the land speculators either went bust or compensated themselves elsewhere.

Jenin is the fruitbowl of Palestine, since no fruit or vegetables may be trucked south because of black scale. By the roadside a camel-train moves with the majestic pace of ancient civilizations.

Lim pays homage to the intense afforestation efforts of the Jews, especially the Herzl Forest. He compares the quality and road manners of Jewish buses, favourably with those of the Arabs. He has been warned of highway robbers and when his car gets stuck in a gully he thinks it is a trap. But a settlement truck draws up with a Jew at the wheel and two Arabs in the back; they help him; the Arabs demand baksheesh; the Jew refuses; any remuneration.

Along the roadside, citrus groves, "plung-plung-plung, the pumps sing the work-song of this fertile land." He passes through Petah Tikva and the next stop is Tel Aviv, heralded by a modern electricity-generating station. He is stuck in bumper-to-

bumper traffic at the rail crossing. "Cars, cyclists, pedestrians, all in European dress, wide roads, well-lit shop-windows. Where are you, Asia? This, then, is Tel Aviv, a town without goyim, the town of the Jews."

TEL AVIV has a building mania, and more houses are built here in a month than in European towns in a year. Structures rise and the ground floor is occupied while the walls of the second floor are still being cast. One pays a year's rent in advance, moves in after six or nine months. There may be no windows yet, but you have four walls of your own.

Lim tells a joke, undeniably Germanic. A man rents a shop. Knowing the treacherous ways of his compatriots, his lawyer draws up a watertight contract. Later a friend tells him that the building is about to be pulled down. End of joke, *mein Herr*.

On Shabbat the Arabs do a roaring trade selling lemonade, driving *drashkes* and cleaning the streets. There are quarrels between the Orthodox and the secular Zionist workers who ignore the abuse of the Sabbath Guardians. In Tel Aviv there is always something afoot. There are *razzias* (raids against illegal immigrants) and informers do a roaring trade. But all to no avail since they lead to clashes between the British and the vigilant Jews who recently managed to liberate a paddy-wagon full of prisoners in the middle of town. The armoured cars in this instance arrived too late.

The presence of the Revisionists, the radical fascistic Jews, makes Tel Aviv a restive town. Overcrowding makes it burst at the seams. The sea to the west, Jaffa to the south, and to the east the 50-year-old German Templar colony Sarona, which refuses to sell land to the Jews, causing real-estate values to soar. These days cement-mixers and asphalt barrels are the symbols of Tel Aviv, an overcrowded city where rooms are virtually unobtainable, and where everyone runs about looking for work, a small version of America. The exceptions are the beaches and cafés where one finds most of Berlin West and where German, not Hebrew, is the current language. These places have as little to do with the real Palestine as their habitues, with Palestine's workers.

Yet there are Jews who can't stand the place. He tells of a distinguished, well-to-do family of

would-be immigrants who had to wait a week for their "lift" to arrive. That week was all they needed to decide that Palestine wasn't for them. "Living exclusively among Jews? Who can stand that? Look at those primitive shops." When their lift arrived they left on the same boat—lift, dog and all.

The British and the Arabs avoid Tel Aviv where everything—public offices, police, hospitals—is Jewish. Understandably here the Jewish heart beats faster. In their pride and joy they accept inferior goods, shoddy service and overpricing. But their industries are making headway and, what with the Jewish commercial acumen and talent for organization, one should not underestimate its potential.

He describes at length Tel Aviv in the throes of Purim and the *alloyada*, whose theme that year is "Jews all over the World." "The parade passes and the Old Testament arises. Emblems of the 12 tribes, Levites, warriors, the people. Caricatures of countries of the Diaspora. Poland—the Jew is hounded, longs for Palestine; Russia—the Jews suffer religious persecution; America—the Jews are swimming in money, but Palestine their pockets are empty; France—the Jews are assimilated, dance in a bar, the placard reads: 'We are no longer Jews'; Germany is presented as a three-headed dragon covered in swastikas. The *totzeret ha'aretz* float is linked to a toytot 'Made in Germany'."

NEXT HE VISITS Tel Mond, Lord Melchett's orange groves, and remarks that his lordship leases his land to the workers who eventually will be the owners. He compares this with the poor fellow and his lazy, outmoded feudal ways. A glut-ton for punishment, he boards an Arab bus but cannot stand the dirt or the stench.

There follows a detailed description of the citrus industry, highlighting the fact that the Arab growers can only compete by underpaying their workers. He sees the need to diversify agriculture. (Incidentally, the pictures used to illustrate the articles could be used in any Zionist propaganda brochure.)

On the way to Jerusalem Lim visits a textile factory, Asis, Lydda airport and the youth colony of Ben Shimon, where revolutionary educational methods are applied.

PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT

POST PULLOUT GUIDE

The Poster

MUSIC

All programmes start at 8.30 p.m., unless otherwise stated.

Jerusalem

VIOLIN AND PIANO RECITAL—Bridget Sulem Reiter, Marina Bondarenko. Works by French composers. (Tzavta, 18 King George, tomorrow at 11.11 a.m.)

CHURCH CONCERT—Isiah Braker, violin; Mayan Maatishu, cello; Eli Freud, organ, harpsichord, piano. Trio by Vitali, P.E. Bach, Haydn, Mozart, Schubert. (Finnish Church, 25 Shvtei Israel, tomorrow)

THE ISRAEL WIND QUINTET—Uri Shoham, flute; Elyahu Thorner, oboe; Richard Lesser, clarinet; Mordechai Rechtman, bassoon; Mal' Rimona, French horn. With Ilan Rechtman, piano. Works by Telemann, Mozart, Orlins, Bach, Ilan Rechtman. (Israel Museum, tomorrow)

THE PIANO QUARTET—Works by Mozart, Schumann, Brahms. (YMCA, tomorrow)

MADRIGAL SINGERS—Renaissance and Romantic songs; folksongs from Iceland, Scotland, Israel; Negro spirituals. (Tzavta, tomorrow at 9 p.m.)

THE ISRAEL SINFONETTA, Beersheba—Conductor John Currie; Soloists Gila Yaron, soprano; Tuvia Litavsky, mezzo-soprano; Elyahu Shulman, violin; Moshe Epstein, flute; Susan Barot, oboe. A Bach evening. (YMCA, Sunday)

ISRAEL PHILHARMONIC ORCHESTRA—Conductor Daniel Barenboim. Plus the choir of the Paris Orchestra. "La Damnation de Faust" by Berlioz. (Binyanei He'vum, Thursday)

Tel Aviv area

THE KIBBUTZ ARTZI CHOIR—Conductor Abraham Huron. Works from Baroque and Renaissance eras; Bartok, Kodaly, Dvorak. (Ramat Hasharon, Yuvai, tomorrow at 9.30 p.m.)

CHILDREN AND YOUTH

Jerusalem

AN ADVENTURE IN JERUSALEM—Puppet theatre for all ages. The search for the holy water of peace. (Train Theatre, Liberty Bell Garden, tomorrow at 11.30 a.m., 1 p.m., Thursday at 11 a.m., 4 p.m.)

BOY CLOWN, GIRL CLOWN—(Khan, Thursday at 11 a.m.)

THE JERUSALEM BIBLICAL ZOO—Guided tours in English and Hebrew. Adults welcome. (Biblical Zoo, Sunday, Wednesday at 2 p.m.)

KING SOLOMON'S TALES—Theatre. (Israel Museum, today at 11 a.m., Sunday at 11 a.m., 4 p.m.)

THE MARIONETTES FROM INDIA—Puppet theatre for age 3 and above. Traditional scenes of magic, dancers and camel caravans. (Train Theatre, Wednesday at 11 a.m., 4 p.m.)

MY FAVOURITE STORIES AND SONGS—Ages 6-12. (Israel Museum, today at 11 a.m., Sunday at 3.30 p.m., Wednesday, Thursday at 11 a.m., 3.30 p.m.)

SMILES WITHOUT WORDS—By Pablo Ariel, for ages 7-12. (Khan, Wednesday at 11 a.m.)

STORY-TELLING HOUR—(In English). (Israel Museum, Wednesday at 4 p.m.)

STORY HOUR—A collection of folk tales, plus original stories. (Khan Theatre, today at 2 p.m.)

WHO KNOWS THE MAN IN THE WALL?—Musical puppet show for ages 3-12. (Train Theatre, Sunday at 11 a.m., 4 p.m.)

WONDERS AND MIRACLES—A circus show, with music, acting, acrobatics and more.

Negro spirituals; contemporary Israeli works. (Tzavta, tomorrow at 11 a.m.)

DANIEL BARENBOIM—Piano recital. (Mahn Auditorium, tomorrow)

THE KIBBUTZ CHAMBER ORCHESTRA—Conductor, violinist Iona Brown (England). Works by Elgar, Bach, Haydn. (Tel Aviv Museum, tomorrow)

ORGAN RECITAL—Rose Kfir. Works by Bach, Widor, Sweelinck, Oliguit, Mulet, Frescobaldi and others. (Old Jaffa, Immanuel Church, 9 Beer Hoffman, tomorrow)

THE ISRAEL SINFONETTA WIND QUINTET—Works by Haydn, Tzvi Avni, Ravel, Poulenc, Ligeti. (Tel Aviv Museum, Tuesday)

ISRAEL PHILHARMONIC ORCHESTRA—See Jerusalem. (Mahn Auditorium, Wednesday)

Haifa

ISRAEL CHAMBER ORCHESTRA—Conductor Uri Segal. Host the Harlow and Nelp Choruses (England). Handel's "Israel in Egypt" Oratorio. (Haifa Auditorium, Thursday)

Others

VIOLIN AND PIANO RECITAL—See Jerusalem. Works by Faure, Messiaen, Bach. (Ramat Hasharon, Yuvai, 57 Ushshin, tonight at 10 p.m.)

THE ISRAEL SINFONETTA—See Jerusalem. (Beersheba, Conservatorium, tomorrow)

FLUTE AND PIANO RECITAL—Aver Biran, Daniel Ben-Zakun. Works by Schumann, Berlioz, Frankl. (Ramat Hasharon, Yuvai, tomorrow at 9.30 p.m.)

CONCERT—Arieh Kerbel and Saul Biran, violin; Marina Bondarenko, piano. Works by Handel, Crieg, Silvestri, Bach. (Netanya, AACI, 28 Shmuel Hanatziv, Wednesday)

for ages 6-11. (Jerusalem Theatre, Wednesday at 4 p.m.)

YOUTH CONCERT—Jerusalem Symphony Orchestra. Conductor Noam Sheriff. Works from "Fiddler on the Roof," Gershwin, Dvorak. (Jerusalem Theatre, Thursday at 4.30 p.m.)

Tel Aviv area

THE FISHERMAN AND THE GOLDEN FISH—(Reit Leishin, Wednesday at 11.30 a.m.)

PRETTY BUTTERFLY—Entertainment from the TV series. (Old Jaffa, Haishim, tomorrow at 11.30 a.m.)

WHO KNOWS THE MAN IN THE WALL?—(Tel Aviv Museum, Wednesday at 11 a.m., 4 p.m.)

Haifa

YOUTH CONCERT—Haifa Symphony Orchestra. Conductor and commentator Arie Yardi. Works by Mozart, Salieri. (Beit Abba Khoushy, today at noon; Haifa Auditorium, Sunday at 4.30 p.m.)

DANCE

Tel Aviv area

INBAL DANCE THEATRE—Hosts dancers in a programme "Women and Actuality." (Neve Zedek, 6 Yehieli, tomorrow at 8.30 p.m.)

Others
KIBBUTZ DANCE COMPANY—Various works. (Ein Giv Festival, Wednesday)



Ruth Kanner, Noa Lev and Mika Dannil in "King Solomon's Tales," theatre for children at the Israel Museum.

THEATRE

All programmes are in Hebrew unless otherwise stated.

Jerusalem

THE DIARY OF A MADMAN—By Gogol. (Pargod, tomorrow at 9.30 p.m.)

ENTANGLEMENTS — THE WOOL STORY—Puppet theatre presenting the elements of textile art. (Train Theatre, Liberty Bell Garden, Tuesday at 9 p.m.)

JUBILEE—Khan production. A macabre play taking place in a Jewish Cemetery in Jerusalem. (Khan, Sunday, Tuesday, Thursday at 8.30 p.m.)

PILLAR OF WOOD—Selection of political satire. Produced by the Tzavta Theatre. (Khan, tomorrow at 8.30 p.m.)

Tel Aviv area

ACTORS ACT ACTORS—Neve Zedek production. The actor's dreams and ideas vs. daily life. (Neve Zedek, tonight at 10 p.m.)

ACTORS VERSUS AUDIENCE—A modern play with audience participation. (Old Jaffa, Haishim, Tuesday at 9.30 p.m.)

CASCANDO—By Beckett. Haishim production. An adapted radio drama about story-telling. (Old Jaffa, Haishim, tonight at 11.30 p.m.)

THE DOLLS' HOUSE—By Ibsen. Haishim production. (Haishim, Small Hall, tomorrow, Wednesday at 9 p.m.)

ENTERTAINMENT

Jerusalem

THE BEST OF SHALOM ALECHEM—Stories by the famous Yiddish writer, performed in English. (Hilton, tonight at 9.30 p.m.; King David, tomorrow at 9.30 p.m.)

DUDU TOPAZ—Satire evening. (Gerard Behar, 11 Bezalet, Wednesday at 9 p.m.)

GOLDEN GUTTER—Jean Mark Luxembourg plays classical pieces tomorrow and Wednesday. Marlan plays songs on Thursday. (Zorba, 9 Yoel Salomon, at 8 p.m.)

GOOD NEWS—Social/political satire. (Pargod, Thursday at 9.30 p.m.)

HAGASHASH HAHIVER—Programme of humour and satire. (Jerusalem Theatre, Tuesday at 9 p.m.)

"HAKOL OVER HABIR"—Humorous programme. (Jerusalem Theatre, tomorrow at 9 p.m.)

ISRAEL FOLKLORE—Taste of Israel Dancers. Parnet Talman folkdancers. (International Cultural Centre for Youth, 12 Emet Refaim, tomorrow at 9 p.m.)

Sunday at 8.30 p.m.)

HAMLET—By Shakespeare. Haishim production. (Haishim, Small Hall, Tuesday at 8.45 and 9.30 p.m., Wednesday, Thursday at 8.30 p.m.)

INTIMACY—By Sartre. Haishim production. About 2 women friends and their complicated relations with men. (Old Jaffa, Haishim, tonight at 10.30 a.m.)

LIES—Cameri production. About the friendship between two families. (Cameri, tomorrow, Sunday, Tuesday through Thursday at 8.30 p.m.)

L.S. DIONYSOS—Written and produced by Niko Nial. (Old Jaffa, Haishim, tomorrow at 9.30 p.m.)

MUCH ADO ABOUT NOTHING—By Shakespeare. Haifa Municipal Theatre production. This version places the action in 1917, with Allenby's entrance into Palestine. (Haishim, Large Hall, Wednesday, Thursday at 8.30 p.m.)

"NIGHT MOTHER"—Cameri production. A mother-daughter relationship. (Cameri, Tuesday through Thursday at 8.30 p.m.)

PILLAR OF WOOD—(Tzavta, tonight at 9.30 p.m.)

RUN FOR YOUR WIFE—British comedy produced by the Yuvai Theatre. (Givatayim, Haishim, tonight at 10 p.m.; Beit Hekhayal, tomorrow, Wednesday at 9 p.m.)

Tel Aviv area

ARIK SINAI—Programme of songs. (Tzavta, tomorrow at 8.30 and 10.30 p.m.)

CUTE ANGLES—Musical (Ramat Gan, Ordeas, tonight at 9.30 and 11.45 p.m.; Nahmani, tomorrow, Tuesday at 9.45 p.m., Thursday at 9 p.m.)

DUDU TOPAZ—(Rehovot, Wix, tomorrow at 9 p.m.)

THE GEVATON—In their programme Everyone Has a Song. (Old Jaffa, El Hamm, tomorrow at 10 p.m.)

HABREIRA HATIVIT—Selection of their songs. (Neve Zedek, 6 Yehieli, tomorrow at 8.30 p.m.)

HAGASHASH HAHIVER—Beit Hekhayal, Thursday at 9 p.m.)

JAZZ—Danny Gottfried, piano; Albert Pimentra, flute, clarinet; Teddy Kling, cello, contrabass. (Cafe Piz, 84 Hayarkon, tomorrow at 11 a.m.)

SHALOM HANOCH—With 3 back-up musicians. Mellow songs. (Jerusalem Theatre, Thursday at 8.30 p.m.)

(Continued on page C)

JERUSALEM Cinemas

CINEMA 1

IN Jerusalem Cinema
Dances 18, 19, 24, Tel. 415067
Fri., April 13
Double feature/ ticket:
Thunderball 2.30
Bridge On The River Kwai 4.30
Sat., April 14:
2001 A Space Odyssey 7.15
Rocky Horror Picture Show 9.30
Sun., April 15:
Wizard Of Oz 4
Flashdance 5.30
Double feature/ ticket:
Thunderball 7.15
Bridge On The River Kwai 9
Mon., April 16:
Hair 2.30
Tue., April 17:
Singing In The Rain 6.45
Flashdance 8.30
Rocky Horror Picture Show 10
Wed., April 18:
The Little Prince 3
Wizard Of Oz 4.30
2001 A Space Odyssey 4.45
Singing In The Rain 8
Hair 9.45
Thurs., April 19:
The Little Prince 3
Wizard Of Oz 4.30
Flashdance 6
Hair 7.30
2001 A Space Odyssey 9.30.

EDEN

2nd week
MAKAT SHEMESH
Sat. 7.15, 9.15
Weekdays 4, 7, 9
No complimentary tickets

EDISON

3rd week
NEVER SAY NEVER AGAIN



Sat. 7.15, 9.30
Weekdays 4, 6.45, 9.15

HABIRA

2nd week
BIG LAUGH
Sat. 7.15, 9.15
Weekdays 4, 7, 9

ISRAEL MUSEUM

Wed., Thurs. 11, 3.30
GULLIVER'S TRAVELS
Children's film

KFIR

2nd week
YENTL
Sat. 7.15, 9.30
Weekdays 4, 6.45, 9.15
No complimentary tickets

MITCHELL

3rd week
TERMS OF ENDEARMENT
Sat. 7, 9.30
Weekdays 6.45, 9.15

ORION

2nd week
CHRISTINE
Sat. and weekdays 6.45, 9

ORION

Fri. 2, and during holidays
at 10.12, 2, 4
HADARDASIM BA'IM
(Hebrew dialogue)

ORNA

Tel. 224733
2nd week
GO FOR IT
Sat. 6.45, 9
Weekdays 4, 6.45, 9
Sundays 12.30

RON

8th week
RETURN OF MARTIN GUERRE
Sat. 7, 9.15
Weekdays 4, 7, 9.15

SEMADAR

1st week
I LOVE YOU CARMEN
Sat. 7.15, 9.15; weekdays 7, 9

SMALL AUDITORIUM

BINYENI HA'UMA
THE WHITE WOLF
Sat. 7.15, 9.15
Weekdays 7, 9

TEL AVIV Cinemas

ALLENBY

GO FOR IT
* **TERRENCE HILL**
* **BUD SPENCER**
Tonight 10, Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

BETH HATEFUTSOH

JEWISH CINEMATHEQUE
2nd week
THE CHOSEN
Sun., Thurs. 8.30 p.m.

BEN-YEHUDA

5th week
BIG LAUGH
("Candid Camera")
Tonight 10, 12
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30
Sun., Mon., Wed., Thurs. 11 a.m.
4.30, 7.15, 9.30

CHEN CINEMA CENTRE

Advance ticket sales only at box office from 10 a.m.

CHEN 1

6th week
Tonight 9.45, 12.15
Sat. 7, 9
Weekdays 4.30, 7, 9.30
TERMS OF ENDEARMENT
* **SHIRLEY MACLAINE**
* **DEBRA WINGER**
* **JACK NICHOLSON**
Sat. 11 a.m. and weekdays 11, 2
CINDERELLA

CHEN 2

6th week
Tonight 9.55, 12.15
Sat. 11 a.m., 9.40
Weekdays 4.35, 7.10, 9.40
Sun., Mon., 11, 2
NEVER CRY WOLF

CHEN 3

2nd week
CINDERELLA
Tonight 10, 12.15
Sat. 7.20, 9.35
Weekdays 4.30, 7.20, 9.35
Sat. 11 a.m. and weekdays 11, 2
ALLADIN AND THE WONDERFUL LAMP

CHEN 4

6th week
EXPERIENCE PREFERRED BUT NOT ESSENTIAL
Tonight 10.10, 12.05
Sat. 7.25, 9.35
Weekdays 4.45, 7.25, 9.35
Sat. 11 a.m.; weekdays 11, 2
PETER PAN

CHEN 5

2nd week
Tonight 9.50, 12.10, Sat. 7, 9.30
Weekdays 7.20, 9.30
TRADING PLACES
Sat. 11 a.m.; weekdays 11, 2
LONELY, LONELY BUGS BUNNY

CINEMA ONE

MR. MOM
Fri. 10, Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

CLASS

2nd week
CHRISTINE
Based on the bestselling novel by Stephen King
Tonight 10; Sat. and Tue. 7.25, 9.35
Weekdays 4.35, 7.20, 9.35

DEKEL

Israel Premiere
UNFAITHFULLY YOURS
Sat. 7.20, 9.35
Weekdays 4.25, 7.20, 9.35

DRIVE-IN

THE THIEF WITH THE FIVE FACES
Fri. 10, Sat. & weekdays 9.30

THE SMURFS ARE COMING

Sat. and weekdays 7.15

ESTHER

3rd week
THE EVIL THAT MEN DO
Fri. 10, Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

GAT

Israel Premiere
* **Sam Shepherd**
THE RIGHT STUFF
Sat. 8.30
Sun., Wed., Thurs. 4.30, 8.30
Sat., Wed., Thurs. 11.00 a.m.

PARIS

FIRE AND ICE
Tonight 10; Sat. 7.15, 9.30
Weekdays 10, 12, 2, 4, 7.15, 9.30
Sat. 11.30 a.m.: **SHABILUL**

PEER

Israel Premiere
BETRAYAL
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

TCHOLET

5th week
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30
I LOVE YOU CARMEN

STAR WARS

THE EMPIRE STRIKES BACK

GORDON

Ben Yehuda 87, Tel. 244373
5th week
NARAYANA
Winner of the 1st Prize Cannes Film Festival
Sat. 7, 9.30, weekdays 4.30, 7, 9.30

HOD

4th week
SCARFACE
Fri. 10
Sat. & weekdays 6.30, 9.30

LEV I

Dizengoff Center Tel. 28868
14th week
RETURN OF MARTIN GUERRE
Tonight 10; Sat. 7.15, 9.30
Weekdays 1.30, 4.30, 7, 9.30

LEV II

3rd week
THE DRESSER
* **ALBERT FINNEY**
* **TOM COURTENAY**
Tonight 10; Sat. 7, 9.30
Weekdays 1.30, 4.30, 7, 9.30

MAXIM

THE THIEF WITH THE FIVE FACES
Sat. and Tue. 7.15, 9.30
Weekdays 11, 4.30, 7.15, 9.30

MOGRABI

7th week
Tonight 10, Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30
THE HONORARY CONSUL
* **RICHARD GERE**
* **MICHAEL CAINE**
Silly film

ONLY

2nd week
THE ESSENTIAL HITCHCOCK
VERTIGO
A tall story about a pushover
Sat. 7, 9.30
Weekdays 4.30, 7, 9.30

PARIS

FIRE AND ICE
Tonight 10; Sat. 7.15, 9.30
Weekdays 10, 12, 2, 4, 7.15, 9.30
Sat. 11.30 a.m.: **SHABILUL**

PEER

Israel Premiere
BETRAYAL
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

TCHOLET

5th week
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30
I LOVE YOU CARMEN

STAR WARS

THE EMPIRE STRIKES BACK

SHAHAF

2nd week
BARBRA STREISAND
YENTL
(Hebrew dialogue)

ATZMON

3rd week
NEVER SAY NEVER AGAIN
Sat. 6.45, 9
Weekdays 4, 6.30, 9

MORIAH

4th week
EDUCATING RITA
* **JULIE WALTERS**
* **MICHAEL CAINE**
6.45, 9

ORAH

2nd week
MAKAT SHEMESH
* **ANAT ATZMON**
Director, Jackie Jochi
4, 6.45, 9
No complimentary tickets

ORLY

2nd week
Walt Disney's
CINDERELLA
Sat. 6.45
Weekdays 11, 4, 6.30

PEER

2nd week
TERMS OF ENDEARMENT
* **SHIRLEY MACLAINE**
* **DEBRA WINGER**
* **JACK NICHOLSON**
4, 6.45, 9

RON

2nd week
YENTL
* **BARBRA STREISAND**
4, 6.45, 9

SHAVIT

THE SMURFS ARE COMING
Sat. 6.30
Weekdays 11, 5

INGMAR BERGMAN'S

FANNY AND ALEXANDER
Tonight 10; Sat. 5.30, 9
Weekdays 4.30, 8.30

HAIFA Cinemas

11, 4, 6.45
THE SMURFS ARE COMING
9 p.m.

ARMON

2nd week
Israel premiere
GO FOR IT
* **TERRENCE HILL**
* **BUD SPENCER**
4, 6.45, 9

CHEN

2nd week
RETURN OF MARTIN GUERRE
4, 6.45, 9

RAMAT GAN Cinemas

ARMON
CINDERELLA
Sun. 4, 6.30; Wed., Thurs. 11, 4, 6.30;
Fri. 11 a.m. Sat. 7 p.m.

THE RIGHT STUFF

Sat. and weekdays 8.30

LILY

7th week
EDUCATING RITA
Tonight 10
Sat. and Tue. 7.15, 9.30
Mon. 10.30, 12.30
Sun., Wed., Thurs. 10.30, 12.30, 4
THE SMURFS ARE COMING

OASIS

3rd week
TERMS OF ENDEARMENT
Fri. 10, Sat. and weekdays 7.30

ORDEA

5th week
BIG LAUGH
("Candid Camera")
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

RAMAT GAN

2nd week
7.15, 9.30
CHRISTINE
Directed by JOHN CARPENTER
Mat. 4, ANNIE
A film for children

HERZLIYA Cinemas

DAVID

5th week
BIG LAUGH
("Candid Camera")
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

TIFERET

3rd week
THE EVIL THAT MEN DO
* **CHARLES BRONSON**
7.15, 9.15

HOLON Cinemas

2nd week
TERMS OF ENDEARMENT
Fri. 10
Sat. 7.15, 9.30
Weekdays 7.15, 9.30

MIGDAL

2nd week
THE FOX AND THE HOUND
Sat. 7.15, 9.30
Weekdays 4.30, 7, 9.30

SAVOY

3rd week
NEVER SAY NO
Tonight 10
Sat. 7, 9.30
Weekdays 4.30, 7, 9.30
Mat. 10, 12, 3
THE SMURFS ARE COMING

Birdwatching in Israel

Israel is regarded as a birdwatcher's paradise, and local enthusiasts by the thousands participate in birdwatching and other nature-related activities.

BIRDWATCHING IN ISRAEL is a publication of special interest to all bird-lovers. All you need to know on local avifauna, including a complete list of bird species in Israel, and how, when and where to find them, plus other information vital to the birdwatcher in Israel. A publication of the Society for the Protection of Nature in Israel. Beautifully illustrated, magazine format, 33% x 24 cm., 48 pages.



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I LOVE YOU CARMEN — Directed by Carlos Saura, based on the opera, with music by Bizet. Skilful sympathetic camera-work makes this film good entertainment.

MUDDY RIVER — Japanese film directed by Kohji Oguri. An excellent depiction of insights into a child's world, and the lost innocence which follows with experience and living.

NARAYAMA — Japanese director Imamura's film is a hard-hitting, pitiless analysis of human existence. The world we live in is reduced to fundamentals, with 2 guiding impulses, survival and sex. Vividly portrayed scenes not always pretty, but worth looking at carefully.

ENTERTAINMENT

(Continued from page A)

THE MAGICAL TRIO — Jazz with Michael Greenblatt, Il Diracl, Zippa Bat-Yehuda. (Dun Hotel, Monday at 8 p.m.)

MATTI CASPI AND THE PARVARIIM — Romantic songs. (Old Jaffa, El Hamam, tonight at 9.45 p.m., midnight)

NURIT GALRON — Programme of songs. (Tzavta, tonight at midnight)

Halfa

DUDU TOPAZ — (Reit Abba Khoushy, tonight at 10 p.m.)

HAGASHASH HAHIVER — (Haifa Auditorium, tomorrow at 9.30 p.m.)

MATITYAHU AND ALEXANDER — Music by Sasha Argov. Presented by Matti Caspi. (Haifa Theatre, Thursday at 8.30 p.m.)

WALKING TOURS

Jerusalem
Jerusalem Through the Ages
Sunday and Tuesday at 9.30 a.m. and Thursday at 2 p.m. — Jewish sites, Cardo, Western Wall excavations.

Sunday at 2 p.m. — The Jewish Quarter and Mt. Zion.

Monday at 9.30 a.m. — The Canaanite and Israelite period in Jerusalem.

Monday and Wednesday at 9.30 a.m. — Archeology in the Jewish Quarter: Israelite Tower, Cardo, Burnt House (2 hours).

Monday at 2 p.m. — Sites of special Christian interest.

Wednesday at 9.30 a.m. — The Greek and Roman Period in Jerusalem.

Thursday at 9.30 a.m. — The Mt. of Olives in Jewish, Christian and Moslem belief.

Tours start from Citadel Courtyard next to Jaffa Gate and last 3-3/4 hours (unless otherwise stated). Tickets may be purchased on the spot. All tours are guided in English.

Archeological Tours
Daily at 11.30 a.m., Friday at 9 a.m. — Jewish Quarter archeological and historical tour.

Sunday through Thursday at 9 a.m. — Temple Mount Seminar, from First Temple period to the present.

Sunday through Thursday at 10 a.m. — Excavations below Temple Mount.

Sunday through Thursday at 1 p.m. — City of David, First Temple period.

Tours last approximately 2 hours. Meet at Cardo information booth, Jewish Quarter. Tickets on the spot. In English.

Hikes in the Jerusalem Hills
Sponsored by the Society for the Protection of Nature in Israel. Meeting place: Next to the escalator in front of the Jerusalem Central Bus Station. Please bring hat, a canteen and walking shoes. Fee, in English.

Sunday: Elia Gora, Nahal Kizay and train ride to Jerusalem — Meet: 11.40 a.m. Return to Jerusalem Railway Station by about 5.30 p.m.

Wednesday: Fortresses and springs of the Judean Hills — Meet 8 a.m. Return to Jerusalem about 2 p.m.

Thursday: Masrek Nature Reserve, Nahal Kesalon, Marjory's Forest — Meet: 9 a.m. Return to Jerusalem about 3 p.m.

FILMS IN BRIEF

ANNIE — The comics serial about the little orphan who conquers the heart of a hard-boiled millionaire and introduces some horse sense and kindness in his world, has become first a stage musical and now a movie musical, losing most of its ingenuity in the process, and replacing it with the glamour and cuteness of old Hollywood.

Sauce for the gander

FROM THE OUTSIDE it looks like just another grilled meat emporium, but I am assured by a colleague who ought to know that Avazi, on Rehov Etzel in Tel Aviv's Hatikva Quarter, is the newest "in" place in town.

The restaurant is easy enough to find. Just go along the main street of the neighbourhood that has made a name for itself as Israel's best-known slum, and look for the biggest and brightest sign and the goose motif out in front.

Inside, early one Saturday night, the atmosphere was far from swinging. The clientele was composed almost entirely of staunchly middle class families with well-scrubbed children. But a sign indicating that the kosher restaurant is open from noon to 4 a.m. put me right. No doubt the Beautiful People appear after midnight.

There are utilitarian, long wooden tables and benches. The many waiters are quick and helpful, if not exactly gracious.

In an effort to try as much of the menu as possible, we ordered four different salads; *houmos*, *tehnin*, a vegetable salad, and an eggplant salad. The helpings were very generous, and one or two would have sufficed. All were satisfactory, but I was especially impressed by the vegetable salad, served unseasoned, but with a large piece of lemon on top. The lemon, together with green olive oil from the cruet on the table, provided admirable seasoning for this salad.

But far more interesting than the

MATTERS OF TASTE

Haim Shapiro

salads were the unordered pickles and olives, which appeared quite unexpectedly. These included many kinds of pickled vegetables, all with an excellent home-made tang to them. Also impressive were the large, very thin *esh tanour pittot*, although of course they'll not be available during Pessah though the restaurant will stay open.

There is a large and varied list of meats, all grilled over a charcoal fire. There is a tariff for one spit of each kind. The best is the grilled goose liver, which is rich and creamy.

Delicious as it was, it was less than perfect. The very last piece my companion ate had a small piece of gall which had not been removed, and the taste it left in the mouth was bitter and unpleasant. I hope this is not a frequent oversight.

The other meats we tried presented no such problems. They included goose meat, beef, sweetbreads and *kehub*. They had been grilled to perfection, and were tender and tasty.

However, the chips arrived cold and limp.

For dessert, there was a choice of chocolate mousse and Bavarian cream. More for duty's sake than out of any sense of anticipated pleasure, I felt I should taste at least one of them. I chose the mousse but it

wasn't a pleasant surprise. It was a rather strange concoction, and came in a plastic container.

The Turkish coffee, on the other hand, was excellent.

The bill for two, including local beer, came to about IS3,000.

IN GENERAL, I feel that the best policy in Middle Eastern restaurants is not to order a dessert at all rather than be disappointed. However, the sad mousse did remind me that many of us will be considering what to make as a sweet for the Seder.

It is not easy to find a dish to follow a heavy meat meal, particularly when one has to observe the Pessah laws. Were it up to me, I would probably serve large whole strawberries accompanied only by lemon juice and powdered sugar.

For anyone who thinks this is too easy a way out, there is always a fruit salad. Try, for instance, apples and pears, with oranges and grapefruit and a banana or two, and add dried dates and figs and perhaps pecans or almonds for flavour. Add sugar to taste, and a glass of brandy or fruit-flavoured liqueur or, if you prefer, a drop of sweet wine.

To return to mousse: the best recipe I know is completely *parve*. If you're not scared by the thought of too rich a dessert, it's perfect for the Seder. To make it, separate three eggs and beat the yolks with three tablespoons of brandy till they are pale but not foamy.

In a bowl, over hot, but not boiling, water, melt 250 grams of bitter-



sweet chocolate with 5 tablespoons of water. Let the chocolate cool a little, and mix it into the egg yolks.

Finally, beat the egg whites till they are stiff but not dry, and gradually fold the whites into the chocolate, a little at a time. Pour the

mixture into one large fancy bowl, or individual serving dishes and chill well. Do not leave the mousse for more than 24 hours or it may separate, and leave an unpleasant liquid residue on the bottom.

Hag kasher v'sameah.

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Wed. at 4 pm: *The Humpbacked Horse*
7 pm: *Hearts of the West*
7:30 pm: small hall
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9:30 pm: *Ishtar*
Thurs. at 4 pm: *Moby Dick*
7 pm: *Camille*
7:30 pm: small hall
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9:30 pm: *One From the Heart*
midnight: *Tarzan - The Shame of the Jungle*
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POPO

DESPITE THE OFFICANCE of the lady concerned expressed by the four characters in *Who's Afraid of Virginia Woolf?* I must confess that it was with a certain amount of trepidation, mingled with anticipation, that I looked forward to the revival of the film as part of our rather highbrow Television Festival. When I saw *Virginia Woolf* in the cinema nearly 20 years ago, everything had seemed to be perfect — the writing by Edward Albee, the conversation of the stage drama into a film script, Mike Nichols' direction, and the acting by Elizabeth Taylor, Richard Burton, George Segal and Sandy Dennis.

How, I wondered with apprehension, would the film stand up to the double test of time and compression into the tube, in place of the wide screen for which it was made? All too often, what seemed wonderful in the cinema yesterday, today is found on TV to be silted and artificial. Would the anguish of academics tormenting each other in an American grove of academe in the Sixties hold our interest in a land and era in which the government is determined to close down all institutes of higher learning?

Above all, I recollected the shouting matches between Elizabeth Taylor as Martha and Richard Burton as George. Would not these have me squirming in embarrassment because they were so heavily over-acted? And there was that frightening note that the film had been made by choice in black-and-white instead of colour, an indication of possible pretentiousness.

ALL MY FEARS evaporated like dew under a hot sun from the moment the loving couple entered their gracious home and joined battle with the enthusiasm and dedication of fighting-cocks. Taylor portrayed a bitch and a witch, and Burton a constipated hyena, with such uncanny skill that I could not help wondering if that was how they behaved towards each other in real life. I cannot remember what stage their personal relationship had reached at the time, whether they were lovers, spouses, divorced, remarried or what. But the electricity that crackled between them and reached via celluloid and tube into our living-rooms was so strong that it was clearly not merely the result of great acting, but of their real-life relationship.

She was blowsy and overblown, her bosoms and backside reminding me of advertisements for grapefruit, but underneath the sugar-coating her breathtaking beauty shone like Romeo's rich jewel in an Ethiopian's ear. Burton was also at the height of his looks and powers, his voice a Welsh caress of Albee's wit. Neither of them put a toe wrong. Their quarrel scenes were as funny as they were ferocious.

Equally remarkable were the subsidiary performances of George Segal and Sandy Dennis as the innocent guests horn to be baited by Torquennado and Morgana le Faye. Segal went on to achieve great things in the cinema, but I don't know what happened to Sandy Dennis, and wonder if anyone can tell me.

SPECIAL WORDS of praise and thanks are due from me to Alex North, who composed and con-

ducted the music. This is the only time that I can remember that the music in any film seen on television has not been so loud, so dominating, as to force me to leap like a startled pheasant from my deep armchair — no easy feat — so as to tone down the sound, only to have to turn it up again when the music, ironically called an accompaniment, comes to an end, and I want to hear what the people are saying.

The view we were given of married life on campus, as lived by the president's daughter and her husband, who had failed to become head of the history department or daddy's heir to the presidency, was so revolting that it made me wonder whether our government of yahoos are not right in their aim of closing down the universities. I certainly would hate to meet Martha and George on a dark night in a Jerusalem alley. But, of course, Israeli academics never behave like that.

IF THIS FILM made us grateful to the programmers for bringing us Burton and Taylor when they scaled Olympus, I must admit that we were infuriated by the Italian film depicting Anna Magnani descending into Hades.

We were shown extracts from the great actress's films, interspersed with tributes to her memory by other actors and by great producers and directors. This is a pedestrian type of format that is always doomed to clichés and bathos.

Watching extracts of films, at any time and under any conditions, is always exasperating. The psychological basis of enjoying fiction, whether in a novel, a drama or a film, is identification with the main character. When I see little snippets of films, I feel as if I am identifying with a chameleon dancing from one colour to another.

That is why I cannot bear shows like *That's Hollywood* or the *Asi Dayun* programme about the films being shown in Israeli cinemas, despite his good looks and charm.

As for the tributes paid to a Magnani, these were inevitably as banal as graveside eulogies, despite the august reputations of the speakers. The main interest was in the name dropping, in trying to work out if anybody of importance was missing.

I was reminded of a possibly apocryphal story about the late Rachel Yanait Ben-Zvi. At the funeral of her husband, President Izhak Ben-Zvi, hundreds of thousands of the mourning but riotous populace broke through the guards, seized the coffin and carried it on their shoulders, trampling the entire Diplomatic Corps and other VIPs underfoot in the process. The widow said indignantly to somebody who came to visit her at home, "I didn't see you at the funeral. Why weren't you there?" My impression of the Mangani eulogies is that everybody who was anybody in the Italian cinema duly showed up.

Special Bulletin, the Canadian film about the terrorists who use a threat to destroy the city of Charleston with a nuclear bomb as a means of holding the U.S. government to ransom, was very ingenious. It was a very bright idea to present it through the television coverage of the event, although, of course, in

real life in the U.S., advertisers would actually have asked the question to see the doomed citizens of Charleston to use appropriate decorum.

Personally, I do not care whether a nuclear bomb is dropped on me by psychopathic terrorists or by a lawful government; I think that the effect on me will be much the same. That is why I am against leaving power in the hands of the strong-arm characters of which we have such an inelegant superfluity in our political life.

I have been very remiss all these weeks in not praising *Reilly*, an English serial far superior to the common run of thrillers, and based on truth as well. Compared to *Reilly*, James Bond was only a minor performer, both in badgering Bolsheviks and in bed.

WHEN I VOICED to a colleague my anxiety about the effect on our television of the obviously inappropriate appointment of Micha Yonon of the NRP as chairman of the Israel Broadcasting Authority, and of extreme right-winger Uri Porat as director-general, he urged me to be fair, to suspend judgement and to give them a chance to prove themselves.

Somewhat reluctantly, I agreed to this unIsraeli type of conduct. But I must say that both men have both made a suspicious start. Porat announced that he intends to make the TV news "more objective" and less black. This reminds me of H.L. Mencken's comment when Woodrow Wilson set aside a day for prayer during World War I — Mencken said that Wilson was praying for peace, on terms favourable to American investments. Porat's promise seems to be of objectivity in favour of Likud policy.

Yonon got off to an even more sinister start. He opened a meeting of the Authority with quotations from the Bible and Rabbi Nahman of Bratzlav. This made me think of the South African story about the white policeman, van der Merwe, who went into a church and was horrified to see a black man down on his knees. "What are you doing there, Kaffir?" he demanded. "Please, boss, I'm only polishing the floor," responded the terrified man in great haste. "Well, that's all right, but don't let me catch you praying."

It seems to me that the IBA is no place for prayers or Talmudic exegesis.

THE WEEKEND NEWS magazine brought us a very poignant film, made by amateurs some three years ago, about the suffering and heroism of the Christian town of Zahle in Lebanon, under attack by the Syrians. It was so convincing that I almost understood why Arik Sharon thought we should assume the white man's burden of imposing justice on the lesser breeds without the law in Lebanon. But, as any student of Lebanon could have told him if he had only bothered to ask, it was an impossible assignment for Israel, and not really our business. Our interference has only made the lot of the Lebanese Christians even more tragic, and has achieved nothing but calamities for us.

A great deal of the magazine was devoted to the agony of David Levy, wrestling with the decision as to whether he should run against Prime Minister Yitzhak Shamir for the leadership of Herut. He emerged from the wilderness, where he presumably wrestled with angels and demons, as such a pompous ass, that Shamir shines in comparison like a good deed in a naughty world.

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This Week in Israel



EXHIBITIONS

MASTER DRAWINGS FROM THE UFFIZI GALLERY An extraordinary show of 50 drawings by Italian masters of the 16th and 17th centuries, focusing on the Renaissance, Mannerism and the Baroque, and including, among others, Leonardo da Vinci, Michelangelo and Tintoretto. Through the show lent by the renowned Uffizi Gallery, Florence, Italy, the Israel Museum is honoured to participate in its 400th anniversary celebration. (until May 8)

Face and Body - new acquisitions in photography (Library Entrance Hall)

Riviera Mosaic: "Happy Moments (Opera)" - paintings (until April 21)

Geniza - 12 pages from the Cairo Geniza, including Rabbi Judah Halevi's letter and a Responsum by Maimonides



Henri - 45 Years of Design (courtesy of Sydney Cowan, London)

David Schaefer - posters and advertisements

Tom Seligman Freud - illustrations of children's books (courtesy of Dubek, Ltd)

Serape - creating home theater sets and greeting cards

Permanent Collection of Judaism, Art and Archaeology

News in Antiquities - new finds from excavations

Kadesh Barnea - a fortress from the Judaea Kingdom (Rockefeller Museum)

How to Study the Past - at the Rockefeller Museum

News in Antiquities - finds from Sidonian family tombs Akhzib, 10th-7th century BCE, Early Phoenician, (Rockefeller Museum)

Special exhibits:

Image of Power - a finely carved, rare Maya stone figure representing an enthroned ruler (courtesy of Robert and Helen Kuhn, Los Angeles)

1984 Museum prizewinners: works by winners of annual Museum prizes for art

EVENTS

CHILDREN'S PLAY FOR PESACH

Fri., April 13 at 11.00; Sun., April 15 at 11.00 and 16.00

KING SOLOMON'S TALES (ages 5-12)

with Mika Danni, Noa Lev, Ruth Kenner and Ofer Shlehin (music)

Fri., April 13 at 11.00; Sun., April 15 at 16.30; Wed., April 18 & Thurs., April 19 at 11.00 and 16.30; Fri., April 20 at 11.00

MY FAVOURITE STORIES AND SONGS (ages 5-12)

Presented by Moti Barak (children only)

CONCERT

Saturday, April 14 at 20.30

THE ISRAELI BRASS QUINTET with Ilan Reizman, piano

Works by Bach, Mozart, Beethoven and Ibert

LECTURES

Sunday, April 16 at 15.00

HESBON, with Lawrence Geraty, in English at the Rockefeller Museum

Wednesday, April 18 at 20.30

THE STORY OF THE TORAH BINDER - AN EXAMPLE OF ASHKENAZI FOLK ART with Prof. Barbara Kirshenblatt-Gimblett (in series of Jewish Ethnography lectures)

CHILDREN'S FILM

Wed., April 18; Thurs., April 19 at 11.00 & 16.30; Fri., April 20 at 11.00

GULLIVER'S TRAVELS with Richard Harris

CHILDREN'S STORY HOUR

Wednesday, April 19 at 16.00

For 7-9 year olds (with children's participation). In English.

GUIDED TOURS IN ENGLISH

Museum: Sun., Wed., Thurs., Fri. at 11.00; Sun. at 16.00

Rockefeller Museum: Friday at 11.00

PESACH IN THE RUTH YOUTH WING

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Please note that on eve of holidays and holidays visiting hours are as follow: 10.00-14.00.

VISITING HOURS OF THE MUSEUM: Sun., Mon., Wed. and Thurs

10.00-17.00; Tues. 16.00-22.00; Fri., Sat. 10.00-14.00

SHRINE OF THE BOOK: Sun., Mon., Wed., Thurs. 10.00 to 17.00; Tues. 10.00 to 22.00; Fri. & Sat. 10.00 to 14.00

BILLY ROSE SCULPTURE GARDEN: Sun., Thurs. 10.00 to sunset; Fri., Sat. & holidays 10.00 to 14.00

ROCKEFELLER MUSEUM: Sun., Mon., Tues. Wed. and Thurs. 10.00-17.00; Fri. and Sat. 10.00-14.00

LIBRARY HOURS: Sun., Wed. Thurs. 10.00-17.00

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TICKETS FOR SATURDAY. Available in advance at the Museum and at the ticket agencies: Tel Aviv - Hocooc, Etzion, Le'an and Castel; Jerusalem - Klatim

Museum is located on Ruppert Street, Tel. (02) 698211.

Authentic classic



CINEMA / Dan Fainaru

BEFORE ANYONE accuses me of becoming a Hitchcock freak, let me explain. Circumstances beyond my control bring me back to the Master of Suspense. His heirs, who now have the rights to five vintage films he made for Paramount in the Fifties, have decided to re-release them, one after the other. We have already had *Rear Window*. Now it is the turn of *Vertigo*, and still to come are *The Man Who Knew Too Much*, *The Trouble with Harry* and *The Rope*. Which means I may have to go back to this subject at least three more times. Not that I complain. As you may have guessed, I am a sincere admirer of Hitchcock's movies and wouldn't miss any chance of writing about them.

If *Rear Window*, discussed here some weeks ago, is one of Hitch's lighter and more delightful films, *Vertigo* is probably one of his most complex, sombre studies of human obsessions, condensing into a little over two hours most of the main themes that preoccupied the director all his life.

The story was written by Boileau and Narcejac, a couple of French authors who were much in vogue in the Fifties, for their peculiar brand of hair-raising thrillers. When it was published under the title, *D'Entre les Morts (From the Dead)*, they conceded that it had been written with Hitchcock in mind. He did not know this until his greatest fan of all, Francois Truffaut, told him so years later; but when the novel was suggested to him, at the time of its publication, he found it to his liking and immediately proceeded to turn it into a film.

No wonder. The story of death and reincarnation, suggesting the supernatural and yet perfectly realistic, was just his kind of stuff. The hero, a detective suffering from acute acrophobia, is asked by an old friend to keep an eye on his wife, who has been behaving strangely and exhibited a tendency for self-destruction. The detective, because of his own psychological problem, fails to keep her alive, and falls into a deep melancholia as a result. Later, he meets a girl who looks exactly like the dead woman and in a desperate attempt at redemption tries to turn her into an exact replica of the other.

WHAT BETTER ingredients for a Hitchcock movie? First of all there is the guilt complex without which none of his pictures is complete. Here the premises are established in the prologue, where the detective, in his original career as a policeman, is engaged with another member of the force in a wild chase across the roofs

of San Francisco. When he catches his foot and nearly falls to the street below, it is his colleague who, in trying to save him, plunges to his death. He himself is left hanging between heaven and earth, and this is how the prologue ends, as if Hitchcock is trying to tell us that he will not find solid ground for the rest of the film.

We next see him as the detective, retired from the police force, suffering from acrophobia and a guilt complex, but apparently happy and readjusted. It is at this point that his old friend turns up and asks for help with his wife.

He finds himself in shadowing the young woman through the steep streets of San Francisco, which are enough to cause vertigo in any normal person. But as if this isn't enough to give the poor man a headache, it turns out that she is obsessed by the image of an ancestor with a similar history who committed suicide at the same age as herself.

Here we are introduced to a second ingredient dear to Hitchcock - the fascination with death, the willingness to confuse reality and myth and believe in such a way that even the most sophisticated both on the screen and in the audience, begin to have doubts.

WITH THE HERO's failure to prevent the young woman killing herself, the story seems to be over and done with. Indeed, Hitchcock was accused at the time for not making a smoother bridge between the first and second parts of the film. He was also attacked for introducing at this stage, in a quick flashback, the solution to the mystery itself, a sacrilege according to thriller purists.

Seeing the film again after 25 years, both arguments seem quite irrelevant. Not only is the transition between the two parts smooth and logical, it is also absolutely necessary, for the second part is an elaboration and development of the themes introduced earlier. As for revealing the identity of the villain, Hitchcock explained countless times that the identity is not the important thing in his films; it is the process by which his protagonists unveil the truth. This is made clear in *Vertigo* more than in any of his pictures.

In the second part of the film, the detective's personal problems appear to have increased twofold. He now has a double sense of guilt and retreats into melancholia, which necessitates hospitalization. This sense of culpability may well be connected with the belief in original sin which Hitchcock imbibed during his Jesuit education in adolescence.

After he is restored to some kind

of normality and released from the mental institution, the detective wanders round hopelessly, looking for some sort of respite, until he comes across a girl who is almost a double of the dead woman. He hopes that by saving her from a similar fate, he will finally redeem himself.

This is actually an inversion of the first part. There, a suicidal woman was obsessed with the image of a dead ancestor. Now, it is the man who had tried to cure this obsession who is now its victim, rejecting attempts to return him to sanity. Reality wins in the end, everything is given a logical explanation, all the metaphysical mists are blown away. Yet all this does not mean that the protagonist will ever recover completely, or that anyone - and this includes the audience - can ever be immune to such apparently unreal factors. Not to mention the fact that the end is unsettling enough to leave you with a sense of insecurity.

IF ALL this gives the impression of a dry exercise in psychology, variations on the themes of phobia and anxiety, let me add that this is the most marvellous, desperate and obsessive love story Hitchcock ever made. It draws its characters in with the impetuosity of the vortex which title designer Saul Bass put in the heroine's eye in the opening credits. It goes beyond life and death, a kind of eternal force which once it takes possession of the soul, never lets go.

This is an integral part of the dark side of human nature, the subject of all Hitchcock movies. He dwelt on it throughout his life and under his guidance even the strangest quirks of man's behaviour appear credible for in presenting them, he evokes in the beholder echoes of those demons with which we are all only too familiar. It is quite possible that the degree of Hitchcock's success depended to a large extent on the relief his audience felt at seeing someone else falling prey to them. This may explain why *Vertigo* had some problems when it was made, for it offers very little relief.

As far as acting is concerned, Hitchcock has often declared that for him, an actor's presence is more important than talent as such. With James Stewart, one of his regulars in the Fifties, he knew exactly what he could expect and got full value for his money. This is an unusually persuasive performance, the typical Everyman who has to measure up to extraordinary and unfamiliar circumstances.

Kim Novak, probably the actress Hitchcock liked least of all those who played in his films, nevertheless lends a dimension of sensuality to her part that those others never had. Barbara Bel Geddes, better known nowadays as the mother of the Ewing clan in *Dallas*, is dependable as Stewart's reliable, sensible girlfriend; and Henry Jones gives an early portrayal of bigoted America which he repeated many times in later lesser films.

Then there is Hitchcock's inimitable technical expertise, long sequences in which not one word is uttered and yet the entire sense of the story is transmitted through the image. One such sequence, showing the detective sticking close to the tracks of his friend's wife through the whole of San Francisco, is justly famous.

Very few pictures, including those considered at the time of their release to be masterpieces, stand the test of time. *Vertigo* was not very highly praised when it was made. Now it shows up as an authentic classic, transcending fashions and dealing with the basics of human nature.

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WLRP (Estimate) 21:30 60 Minutes
World News Tonight 21:00 Entertainment
and Sports 21:00 About Line: 20:50
and Bonanza 21:00 About Line: 20:50

[illegible]

005. Evening Concert (no details)

[illegible]

5 Pass in Seeds - children's program

[illegible]

100

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20% JUNTOS

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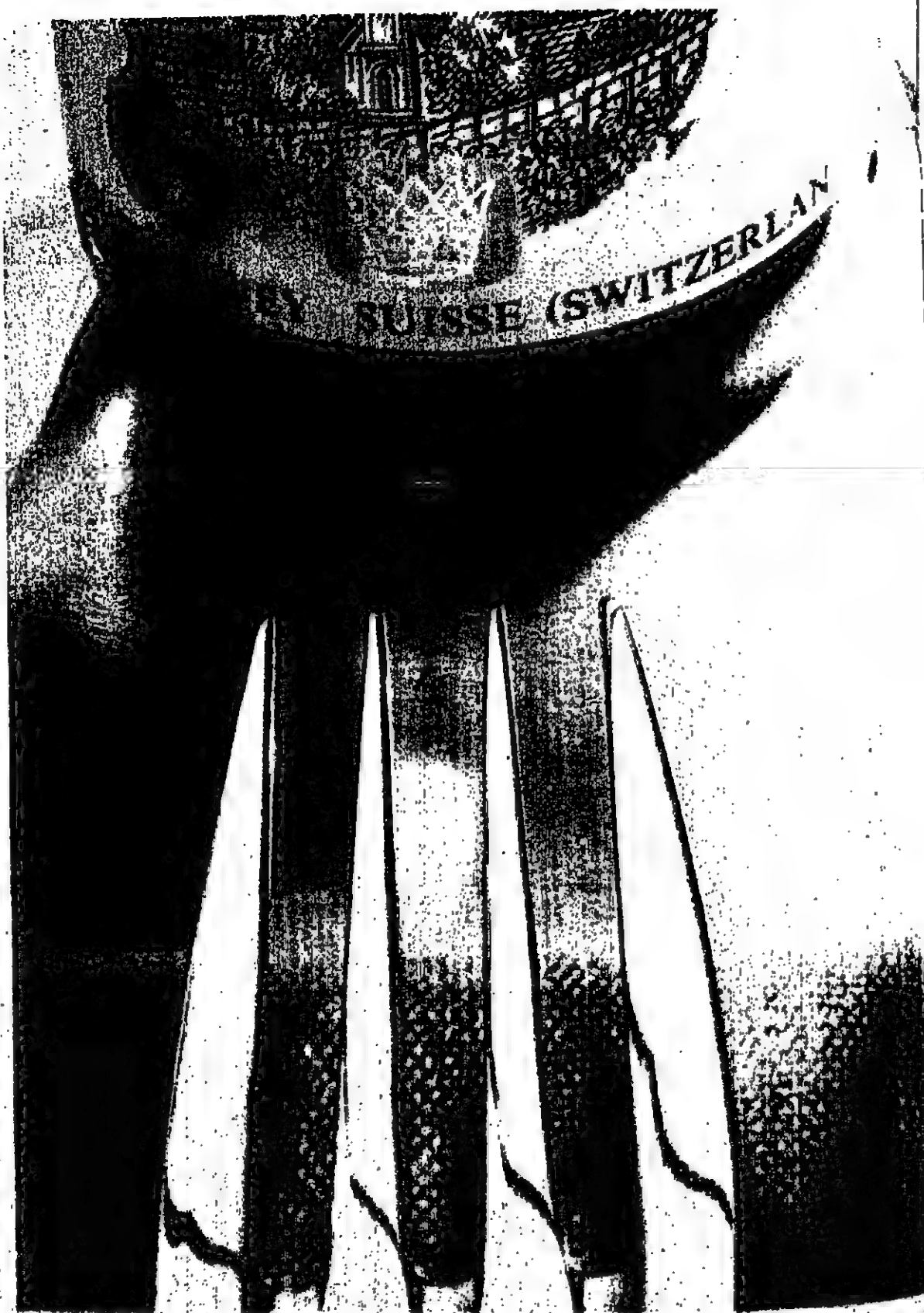
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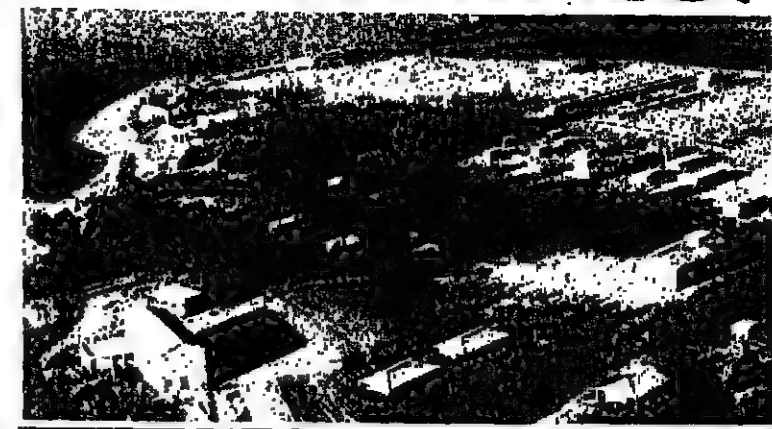
In the Swissair Business Class you'll find enough elbowroom to study your files at leisure and undisturbed. Enough so that you needn't keep folding and refolding the newspaper of your choice but can turn page by page unhindered. Or listen to your favorite music.

MY RECOLLECTIONS of the Ein Gev Passover Festival go back 27 years, shortly after I started my association with *The Jerusalem Post*. Looking through my files I find that I wrote then: "The Music Centre, which draws closer to completion every year, with its informal atmosphere, good acoustics and location in the midst of what is perhaps the most beautiful scenery in Israel, serves the cause of music better than any other spot known to me, and efforts should be made to make more use of its facilities than just a few days every year."

At the time, the concert hall, fashioned after the example of Tanglewood, was still open on all sides, and birds flew in and out freely during the performances. Once, during a violin recital by Ida Handel, a crab walked sideways across the stage, stopped in the middle to watch the artists, and finally walked off on the other side. The ESCO Music Centre — named after Ehel S. Cohen, who contributed, together with her husband, most of the money for the hall — escaped damage by the Syrian guns on the Golan Heights, although the kibbutz frequently came under fire. But the festival, now in its 41st year, always went on, despite attacks and threat of attacks, despite hamsins or pouring rain, and in its heyday it hosted many of the greats of music — Koussevitzky, Leonard Bernstein, Isaac Stern, the Budapest String Quartet, to name but a few.

Since those heady days, however, its character has changed. The new settlements on the Golan Heights do not provide additional audiences in any appreciable numbers, and the festival caters increasingly to tourists from abroad and from

Return to Ein Gev



MUSIC AND MUSICIANS / Yohanan Boehm

within Israel, who crowd the rim of the Kinneret during the Pessah season and occupy every available room in the Tiberias hotels across the lake. Buses and motorboats provide transportation for those without their own cars.

As cuts in subsidies from the Ministry for Tourism have limited the financial resources of the festival management, programmes have become more austere, with the accent on the kibbutz movement contributions — the dance company, the chamber orchestra, choirs, which all have proven their quality over the years.

Five events are being offered this year.

On Friday night, April 20, the Nelp and Harlow Choruses from England, under the direction of Michael Kibbielwhite, will present an A Cappella programme including works by Purcell, Vaughan Williams, Bach and Bruckner and a selection of English folksongs. The 90-voice combined choir has gained an international reputation in the decade since it was established, having appeared in the U.S., Italy and France, and during its fortnight in this country will give concerts in various locations.

Steinberg Memorial Foundation; *Once upon a Time* with music by Vivaldi, and *Edge of Darkness* danced to the Great Fugue by Beethoven.

On Friday night, April 20, the Nelp and Harlow Choruses from England, under the direction of Michael Kibbielwhite, will present an A Cappella programme including works by Purcell, Vaughan Williams, Bach and Bruckner and a selection of English folksongs. The 90-voice combined choir has gained an international reputation in the decade since it was established, having appeared in the U.S., Italy and France, and during its fortnight in this country will give concerts in various locations.

The Bat Sheva Dance Company will present *Clowns and other Fools* — described as being "for all the family" — on Saturday, the 21st at 5

p.m., and in the evening will give its new programme, with *Esplanade* (Paul Taylor, Music by Bach) and *Escapade* (Alvin Alley).

The 1984 festival will sign off on Sunday, the 22nd, with a popular programme of Israel songs, new and old, sung by Hava Alberstein and Anik Sina.

All the evening events will start at 9 p.m.

ANOTHER CHOIR from abroad will occupy an important place in the forthcoming concert schedule: the Choir of the Neander-Church, Dusseldorf, West Germany. In recent years, a close relationship has developed between the musical director and organist of this church, Oscar Gottlieb Blarr, and Israeli composers. Blarr spent his sabbatical here studying the peculiarities of Jewish and Arab musical traditions, and trying to incorporate them into some of his own compositions.

At his church in Dusseldorf, he runs a series of contemporary music programmes, in which Israeli composers have been given a prominent place.

At his urging, the Protestant Church of the Rhine commissioned Israeli composer Sergiu Natra to write a cantata. Based on verses 11 and 12 of the book of Isaiah, the work will be premiered at a concert in the Church of the Redeemer in the Old City of Jerusalem on April 26. The programme will also include two Bach cantatas and Blarr's setting of Psalm 70. The latter is based on fragments left by Gesualdo (c. 1561-1613) and is dedicated to the memory of Maximilian Kolbe, who died in Auschwitz.

The concert will be repeated at

Kibbutz Evron the following night and at the Latin Parish Church in Haifa on April 29. Another Blarr programme — with vocal music for Easter in works by Josquin, Palestrina, Vulpes, Reger, Medek and Mendelssohn — can be heard in Bethlehem (April 23, at 7 p.m.) at the Crusaders' Church in Abu Ghosh (April 24, at 5 p.m.), and at the Benedictine Monastery of Tabgha (April 28, 11.30 a.m.). Blarr will also include *Monologue*, for viola solo by Ben Zion Orgad, and Shlomo Jaffe's *Affettuoso* for two flutes in some of his programmes, demonstrating his commendable intention of providing Israeli composers with a stage.

THE COMING series of Israel Philharmonic Orchestra concerts will also feature a choir from abroad: Daniel Barenboim will be bringing his *Choeur de L'Orchestre de Paris*, which was founded in 1975 on his initiative. Its conductor is Arthur Oldham, who previously directed the Edinburgh Cathedral Choir, founded the Edinburgh Festival Choir, and conducted the choir of the Scottish National Opera and the London Symphony Choir. He auditioned some 1,600 candidates for the Paris choir, from whom he chose some 200.

For the presentation of Bertolt Brecht's *Damnation of Faust* with the IPO, about 140 singers will participate, with soloists Susan Daniel, mezzo-soprano, Graham Clark, tenor, and basses Jules Bastin and Pali Marinov, all leading singers on European and American opera stages.

The Tel Aviv series will commence on April 18, with the Jerusalem concert on April 19.

This Week in Israel - The Leading Tourist Guide - This Week

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...THE HIRSH, who was the...
...the late 19th century...
...the late 19th century...
...the late 19th century...

North
AJ5
K7
K4
K10 9 6 5 2

West
K7 6 3
K2
AJ 9 2
K7

East
K10 8 4 2
K9 3
K5 3
AK4

South
AJ 6 5 4
K8 7 6
K5 3

The opening lead was a small spade, to North's ace. Declarer surveyed the situation, and saw that he

had two club losers and an un-
...the late 19th century...
...the late 19th century...
...the late 19th century...

SO AT Trick Two, he ruffed his
...the late 19th century...
...the late 19th century...
...the late 19th century...

...the late 19th century...
...the late 19th century...
...the late 19th century...

BRIDGE

George Levinew

club and played the last card of that
...the late 19th century...
...the late 19th century...
...the late 19th century...

West
AJ 10 8 7 4
K8 5 4 2
Q3
K9 2

East
AJ 2
QJ 9 7 6
K10 7 5 2
K7 6 4

South
AK9 3
AK8
AK10 3

...the late 19th century...
...the late 19th century...
...the late 19th century...

Declarer had only 31 high-card
...the late 19th century...
...the late 19th century...
...the late 19th century...

The opening lead was the heart
...the late 19th century...
...the late 19th century...
...the late 19th century...

...the late 19th century...
...the late 19th century...
...the late 19th century...

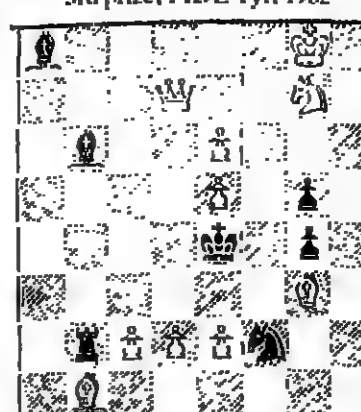
South could now do no better
...the late 19th century...
...the late 19th century...
...the late 19th century...

In the replay, North-South stop-
...the late 19th century...
...the late 19th century...
...the late 19th century...

CHESS

Ellahu Shahaf

Problem No. 3168
ARIEH GRINBLATT, Israel
3rd prize, FIDE Ty., 1962



White mates in three (10-7)
SOLUTIONS. Problem No. 3166
(Lender). Try 1. Qc4? Rb4/f5/Nh6
2. Nc4/Nh3/Bf6, BUT 1... Bg4! Solu-
tion 1. Qc4! f5/Nh6/Bf6/Rb2 2. Rh5/
Qf6/Nc6/Nc4x.

WORLD CHAMPIONSHIP

KASPAROV SMYSLOV

First Game

1.d4 d5 2.Nf3 Nf6 3.c4 e6 4.Nc3 e6
5.Bg5 Bg7 6.e3 0-0 7.Bd3 Be6 8.Qe2
Nbd7 9.0-0 h6 10.Bb4 Bg4 11.c5
e5 12.h3 Bf3 13.Qb3 e6 14.Rf1 a6
15.Rc2 Rc8 16.Ra1 Nb6 17.b3 Qe7
18.Qe2 Qa3 19.Qe1 Qd6 20.Bg3
Qe7 21.Qd1 Rf8 22.Na4 Re2
23.Qc2 Na4 24.b4 Ne8 25.Rb1 h5
26.a5 h4 27.Bf4 Bf6 28.Qb3 Rd7
29.Rc1 Nc6 30.Qh6 Kf7 31.Qb4
Ne4 32.a3 Qb4 33.ab4 Nd6. Draw.

KASPAROV SMYSLOV

Third Game

1.d4 d5 2.Nf3 Nf6 3.c4 e6 4.Nc3 e6
5.Bg5 Bg7 6.e3 Qa5 7.c5 Nd5
8.Qd2 Bb4 9.Rc1 0-0 10.Bd3 e5
11.0-0 e4 12.c4 f6 13.Bb4 Rb8
14.a3 Bc3 15.b3 Nf8 16.Bg3 Be6
17.Rf1 Bf7 18.c4 Qd2 19.Nd2 Nb6
20.Nb3 Na4 21.Bf1 Rf7 22.Na5!
Ne6 23.d5! Nd4 24.d6 Nc6? (24...
b6!) 25.Nc6 b6 26.c5! Re8 27.Re8
Be8 28.Bd6 Bf7 29.Rb1 Bd5 30.Rb8
Kf7 31.Rf8 Ke6? (31... Kg6!) 32.g3
f3 33.Ba6 (the threat Bc8 is deadly)
33... Rd6 34.c6 Kd6 35.Rf6 Ke5

36.Rf8 e5 37.Re8 Kd4 38.Rd8 Ke5
39.f4 Ke4 40.Bf1 Bb3 41.Kf2 Nb2,
and Black resigned without waiting
for the obvious reply, 42.Rb8.

TIMMAN SPASSKY STANDOFF

JAN TIMMAN and Boris Spassky
played to a 3-3 tie in an informal
match sponsored by the Dutch radio
station KRO. Timman won the first
game in fine style, and came close to
winning the second. Spassky won
Game Three after some uncharac-
teristically passive play by Timman.
The remaining games were drawn.

TIMMAN SPASSKY

Third Game

1.d4 Nf6 2.c4 e3 3.Nf3 d5 4.Bg5 Be7
5.e3 0-0 6.Nc3 h6 7.Bh4 b6 8.Be2
Bb7 9.Bf6 Bf6 10.c5 e5 11.0-0 Nd7
12.Qb3 c6 13.Ra1 Re8 14.Rf1 Nf8
15.e4 Ne6 16.e5 Be7 17.a3 Bf8 18.g3
Rc8 19.Rd2 g6 20.Bf1 h5 21.Bg2 Re7
22.Qa2 Rd7 23.b4 Qe7 24.Rd-d1 a5
25.Na4 ab4 26.Nb6 Re7 27.ab4 c5
28.Rb1 Qe7 29.Rd1 Rd8 30.Rb2 c5
31.c5 d4 32.Qa3 Re5 33.Na4? Rc1!
34.Qd3 Qa3 35.Qf1 Rd1 36.Qd1
Bc6. White resigns.

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ENGLISH Grandmaster John Nunn
completed a great year by capturing
first prize in the CGL International
held in Brighton. Nunn, easily the
highest-rated participant, completed
the 10-player round-robin with a
score of 7-2, a point ahead of coun-
trymen Nigel Short and William
Watson at 6-3. The participation of
young and ambitious players
resulted in sharp and interesting
games.

IVANOV

1.e4 e5 2.Nf3 Nc6 3.Bb5 a6 4.Ba4
Nf6 5.0-0 Be7 6.Re1 b5 7.Bb3 0-0
8.a4 b4 9.a5 Rb8? 10.d4! d6 11.d5
Na7 12.Nbd2 c6 13.d6 Nc6 14.Nc4
Rb5 15.Be3 d5 16.Ne5 Ne5 17.Ne5
de4 18.Qd8 Bd8 19.Nc6 Bb7 20.Nd8
Rd8 21.Bb6 Rb8 22.Ra1 Rg5 23.h4!
Rh5 24.Bd8 Bd5 25.g4! Bb3 26.g5
Be2 27.Rc1 Re6 28.Bf6 g6 29.Re3!
f5 30.b3 f4 31.Re2 Bd3 32.Rc6 Be2
33.Rb6 f3 34.Kh2 e3 35.Kg3 e2
36.Kf2 Kf8 37.Rb4 Kf7 38.Rb6.
Black resigns.

RAMSGATE 1983

MOHLFELD GROOTEN

1.e4 e5 2.c3 d6 3.d4 Nf6 4.d5 Nc6
5.cd Ne4 6.de7 Qd1 7.Kd1 Be7
8.Be3 Bf5 9.Nf3 0-0 10.Nbd2 a6
11.Bc4 Bc5 12.Kc2 Be3 13.Ne4?
Ba7 14.Ng3 Rb8 15.Kf1 Bg4
16.Bf7 Re7 17.Bb3 Bf3 18.g3 Rb2
19.Ne4 Re4 20.f4 Rf2 21.Re1 Ne5
22.Kd1 Be3. White resigns.

White - Kh2; Qe4; Ra6; Rg3; Bd4;
Nc6; Pb4, c3, d5, f2, h3. (11).
Black - Kh8; Qh5; R7; Rf8; Bf6;
Nd3; Pb5, c4, d6, h7. (10)
1.Nd8! Rd8 2.Rd6 Rd8 3.Rf6 Rf6
4.Qe6 Qh4 5.Bf6. Black resigns. If 5...
- Qf6 then 6.Rg8. (Miaekalle-
Kadach, correspondence game, 1982/
83.)

BRILLIANT TOUCH

White - Ke1; Qe3; Rd1, Rh1; Nd4,
Nf3; Pa2, b2, c3, e5, g2. (11).
Black - Kg8; Qb6; Ra8, Rf8; Bg7;
Ng6; Pa7, f7, d5, e6, h7. (11)
1.Rh7! Rf3! (1... Kh7 2.Ng5 Kg8
3.Qh3 Rf2 4.Qh7 Kf8 5.Nd6) 2.Rg7
Kg7 3.gf Rh8 4.Qg5 Rh2 5.b4 Qa6
6.Rg1 Qd3 (6... Qa3 7.Kd1 Qa4
8.Kc1) 7.Ne6 Kh7 8.Qg6! Black re-
signs. (Konopleva-Makaricheva,
Moscow, 1983.)

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EXHIBITIONS: "Memories of Jewish Poland 1932" Photographs Nachum Tim Gidel
2. "The Jews of Kaifeng, Chinese Jews on the Banks of the Yellow River"

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"The Chosen" A special relationship between two Jewish boys from different
backgrounds who live in New York. The time is the Second World War. The
film is based on the book by Chaim Potok. Starring: Maximilian Schell, Rod
Taylor, Raul Benson. Directed by Paul Kagan. The film is in English with
Hebrew subtitles. Sunday, April 16 and Thursday, April 19 at 8:30 pm.
Admission fee: IS400; for members of Friends Association: IS300.
Courtesy of: bank leumi בנק לאומי

EVENTS
1. Opening ceremony of the exhibition "The Jews of Kaifeng - Chinese Jews
on the Banks of the Yellow River" Speakers: Shlomo Laita, Aharon Do-
ron. Following the ceremony, Mr. Michael Pollak, author of "Mandarins,
Jews and Missionaries", will lecture on the Jews of Kaifeng. The film "A
City of Cathay", describing the life in Kaifeng in the 11th century, will be
screened after the lecture. Saturday, April 14 at 7 pm. By invitation only.
2. A Study Evening (in English) on the Jews of Kaifeng. Lecturer: Mr. Chan
Sui Jeung from Hong Kong. Moderator: Prof. Irena Ekar, Hebrew Univer-
sity, Jerusalem. For prior registration for the tour please call 03-425161-28.
Wednesday, April 18 at 8:30 pm.
Beth Hatefutsoth is located on the campus of Tel-Aviv University (Gate 2),
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Two of three? Thompson Twins publicity photo doesn't identify third party.

Hearing double

ROCK ETC. / David Horovitz

JOE COCKER'S gone, dear old Elton's cancelled and my needle is just starting its umpteenth trek over the gleaming black terrain of the Thompson Twins' new album.

It's two o'clock in the morning and I'm at a bit of a loss over what to write about it.

Knowing as I do that a single word of praise would be enough to send you hot-foot to the nearest record store, I'm reluctant to give *Into The Gap* (General Music) the thumbs up.

To be honest, I'm a bit worried by the behaviour of my goldfish. If Elmer likes a record, he is prone to swim as close as he can to the surface, as if straining to get a better listen. If, on the other hand, the music leaves him cold, he stays hidden in the seaweed.

But the Thompson Twins have definitely got him worried. He's swimming agitatedly back and forth, casting an occasional bemused glance in my direction. This could be gauged as qualified approval, so if you liked the band's "Doctor, Doctor" single, you could give the album a flip.

HARD ON THE HEELS of their "best of" collection, the Alan Parsons Project folk have come up with concept album number six, *Almonia Avenue* (General Music) and it is very good. Among the vocalists are Colin Blunstone (who sang the superb "Old and Wise" on the *Eye in the Sky* album) and Eric Woolfson, who wrote all the songs with Parsons.

While the lyrics to the record are far from outstanding, the standard of musicianship and production quality are truly excellent.

Side Two, incidentally, features an instrumental — "Pipeline" — something of a departure for the project. It is certainly one of the album's strongest tracks, with a lovely saxophone solo from Mel Collins.

I've got a cover to the album, autographed by Alan Parsons, to give away to the first reader to write in with the titles of the five previous Alan Parsons Project albums.

FOR THOSE of you not completely put off Queen by the abominable "Radio Ga Ga" single, *The Works* (CBS) may come as a pleasant surprise.

It's far from Queen's best work, but it finds Freddie Mercury in good voice and Brian May in top form on guitar.

Side One (which unfortunately leads off with "Ga Ga") is pretty weak, but things look up on Side Two, particularly with bassist John Deacon's "I Want To Break Free." Mercury's "Keep Passing The Open Windows" echoes John Irving's *Hotel New Hampshire* and that can't be bad.

FOR FANS of George Zambir, who recently played in Israel, Phonokol has brought out *Music By Candlelight*.

Pan-flautist Zambir gives new life to "She," "Don't Cry For Me Argentina" and other well-known songs on his remarkable and terribly hard-to-master instrument.

Finally, do try and catch Hofim, a presentation of songs, poetry and music from Nahum Hyman which has been touring the country for the past few weeks. Further details from 03-337000.

THE KORAN, like the Old Testament, defines justice as an eye for an eye and a tooth for a tooth.

It therefore comes as no surprise to members of Egypt's film community that a new, two-part, four-hour \$4.5m. TV show has been deemed "fair compensation" for the "damage" done Egypt by the two-part, four-hour \$4.5m. TV mini-series *Sadat*. According to Sa'ad ed-din Wahba, president of the Egyptian Cinema Syndicate, like *Sadat*, this new project should be financed by Columbia Studios together with Operation Prime Time and Centerpoint Productions, should cover that period of modern Egyptian history which spans the years 1946-81, and should be broadcast by exactly the same U.S. TV stations which aired *Sadat* last November.

Wahba articulated these demands for the first time last Thursday. Only hours earlier, Egypt's attorney-general had endorsed the syndicate's right to appeal the ruling handed down the week before by judge Mohammed Fathi Khalil.

The syndicate had asked Khalil's court to levy a token 100 Egyptian-pound fine (\$140) against Columbia and to sentence six of the filmmakers involved in *Sadat* to two-year jail terms.

Instead, while upholding the Ministry of Culture's right to ban Columbia from distributing and making pictures in Egypt, Khalil accepted the argument presented by Dr. Mohammed Abdallah, one of Egypt's foremost lawyers. Abdallah, appointed at the last moment by Columbia to put together a defence, insisted that an Egyptian court cannot try foreign nationals working in another country.

"Our appeal is based on the fact that the filmmakers broke a law paradoxically promulgated by the

The sulha syndrome

BETWEEN ACTS

late President Sadat, but which was only put onto the books after his death," said Wahba. "The law refers to anyone who makes a TV show or movie which distorts Egyptian history. It also refers to anyone who distributes locally such a film, but we have been unable to ascertain as yet exactly which Egyptian companies are busy duplicating and selling the video cassettes."

There are reportedly thousands of pirated copies of the TV movie now circulating in Cairo. Many of them are subtitled in Arabic, proof that one of the masterpieces arrived directly from the Persian Gulf where the programme was apparently broadcast, despite Egypt's plea that other Arab States also ban Columbia.

Wahba was interviewed in his luxury apartment which is located on Cairo's lovely Abu el-Feda street. By outlining the syndicate's conditions for resolving the *Sadat* conflict, Wahba deviated from Middle East tradition. The aggrieved party rarely initiates the negotiations which eventually result in a *sulha* (reconciliation). Wahba went public because, until the very last day of the trial, to his surprise, Columbia had reacted to neither the ban nor the suit.

"If Columbia agreed right now to make a new movie which would correct errors propagated by the first, we could settle this matter within two hours," insisted Wahba who submitted to the court a list of 20 "major" historical inaccuracies

included in the script. "Even if it takes Columbia another two years to actually get the movie made, we would immediately call off the retri- al and take the studio off the blacklist. We would do the same if Columbia gave us the money and told us to make the movie."

Wahba confirmed that he had mistakenly listed the film's two editors, Bud Isaacs and Jerry Williams, as the screenwriters but said he has no plans to correct the list, as the real purpose of the trial is to alert filmmakers around the world to the need for accuracy in dealing with the history of another country.

For that reason, he noted, Coca-Cola, which owns Columbia, will not be affected by the case. Neither will any of the other American cinema companies which currently release movies in Egypt, or have plans to film on location in Egypt.

"We don't want to lose our good relations with the U.S. and the American cinema," said Wahba. "The only beneficiary of the *Sadat* film was Israel, which would like to see the good relations between Egypt and the U.S. come to an end. I don't think Israelis were specifically involved in producing *Sadat*. But I think the people who made *Sadat* were more concerned about presenting Israel in a good light."

AS HEAD of the syndicate, Wahba is currently involved in arranging several other *sulhas*. Since the syndicate brought suit against Colum-

bia, there has been an unprecedented wave of movie-related trials in Egypt. The bakers union has sued both the producer and director of *The Oven*. They charge that by telling the story of a man who adulterates the bread he bakes, and then sells the public loaves that weigh less than the standards set by the government, the two filmmakers have given the baking profession a "bad name."

The mayor of Hirbata has sued the star and producer of *Vagabonds*, charging that they have given his town a "bad name." Hirbata is mentioned in the film as the birthplace of the unsavoury main character.

More critical is the case of *The Lawyer*, where 150 Egyptian attorneys recently filed suit against the country's most popular actor, comedian Adel Imam, together with his producer, director and distributor. Each was sentenced to one year's hard labour for making a film about a lawyer who buys foreign currency on the black market, mocks the legal system and lives like a king in jail. The film, a box office hit in Cairo and Alexandria, represented Egypt at the Berlin Festival's Mediterranean Panorama.

Egyptian cinema circles see the spate of suits as a direct result of the new emphasis on "social realism." The public, they say, want to see films that deal with real problems, but nurtured on melodrama, they are unaccustomed to criticism. One of the jokes currently circulating in Cairo has director Nadia Salem preparing for her new film, *His Highness the Doorman*, and busily collecting signatures from various doormen to ensure they don't later take her to court.

ALSO FROM Egypt comes the

news that Omar Sharif has made his first Egyptian film in more than 20 years. Sharif stars in *Ayub*, which will be premiered internationally at the Cannes Film Festival. The film was produced by Egyptian Television, and is based on a story by popular writer Naguib Mahfouz.

Sharif, who took only \$3,000 for his work (if the film is a commercial success he will later get 25 per cent of the gross), plays a wealthy tycoon who earned his fortune illegally. Paralyzed and confined to a wheelchair, he rethinks his life. The young director, Hani Lashin, had previously directed two ecology documentaries for Sharif.

ROBERT GUILLAUME, alias Benson, the sharp-witted butler from the TV series *Soap*, who was promoted to his own TV series, arrives in Israel tomorrow. He will perform accompanied by an orchestra, at a \$75/couple Shaare Zedek benefit next Saturday evening. Before he became a TV actor, Guillaume was a well-known singer of opera, classical music and show tunes. He regularly plays Las Vegas and Atlantic City.

Before the fundraiser, Guillaume will tour Israel, including a visit to the children's cancer ward at Beilinson Hospital and meeting with the prime minister. His two other scheduled performances include a show at Eilat's Lagoon Hotel on April 22 and a show at an air force base.

ILANIT's recently-released 28th LP *Maybe Again*, features arrangements written by two of her favourite musicians, Nurit Hirsh and Henry Bratter. Lyrics of the songs were written by Rachel Shapira, Ehud Manor, Dudu Wizer, Shimrit Orr and Lea Naor.

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IN AMERICA, there is a current Piaf craze, and though we've just had an excellent TV documentary about the famous Edith, the craze has not yet quite reached Israel. Rodney Griffin's *Piaf Vaudeville*, premiered by the Bat-Dor Dance Company at the Jerusalem Theatre on April 2, should go a long way to correct this. It deserves to be seen again and again (I've seen it twice) and it certainly warranted a larger audience in Jerusalem, where, unfortunately, because of that morning's terrorist attack, many bookings were not taken up.

Piaf Vaudeville, so called because it is based on six of her songs, is a cleverly constructed, seductive work. The continuity of its six scenes is ingeniously maintained by making the blackouts momentary, keeping Piaf on stage all the time and choosing songs that mirror the situations as if written for them. Griffin has captured the extraordinary spirit of the wayward star and created a big work — danced with breadth and brilliance by Jeanette Ordman and seven men.

The first tableau was immediately striking: a small figure in Piaf's customary black, her back to the real audience, howling to an imaginary one upstage, with footlights so arranged (by Chénault Spence) that they faced but did not dazzle us. She had obviously just finished a song and the applause (recorded) was tumultuous. As

Worth seeing twice

DANCE / Dora Sowden

Ordman turned, swaying her hips to Piaf rhythms, swinging her legs, moving sophisticated shoulders, Piaf came alive.

In an intimate duet, she danced with Louis Lepée (Igal Berdichevsky), the man who discovered and trained her (and was later assassinated). The effect was stunning. The dancing throughout the work had indeed a surface simplicity that told more than anything more elaborate could have done. Ordman has on previous occasions shown her gift for humour. Here, while keeping to character, she made the scene happy.

Next came a trio. Though the men (Same McManus, Jonathan Avni) wore elegant black (by Lea Ludman), there was no mistaking their raffishness. This was a street scene showing Piaf in her own raffish early days.

Then Marcel Cerdan (later killed in a plane crash) came into her life: a boxing champ, self-centred but loving. Reda Sheta was here athletic and powerful, with fine leaps and turns, with Ordman exactly matching the song about "Mon amour."

The scene with four men (McManus, Avni, Pierre André Morard, Rafi Saadi) — again all in black — was perhaps best of all. Here Piaf, succumbing to drugs and degradation, yet remained Piaf. The splendid quartet still left her as the pivot of interest, dancing with wild abandon until she collapsed on the floor.

Suddenly, a slim, handsome youth (Moshe Goldberg) vied for her favours, her love. (In real life he was 30 years her junior.) Their duet, which brought Piaf's rejuvenation and rehabilitation, was tender and touching.

JUST when it seemed there could be nothing more, all seven men appeared with Ordman in patterns that irresistibly took up the pulse of song. In Jerusalem, the real audience applause for this final scene mingled enthusiastically with the recorded acclaim.

The whole programme was indeed beautifully rehearsed — including Igal Perry's *Illusion*. Paul Taylor's *Cloven Kingdom* and John Buller's *Medea*, where Sheta was again magnificently imposing in

solo and Ordman (though this is not among her best interpretations) was technically impeccable.

IN THE SERIES "Cultures in Dance" at the Israel Museum, the subject on April 7 was India — more specifically, northern India. Ran Shinar, well-known exponent of *Kathak*, shared the programme with a new arrival from Bombay, 16-year-old Yarden Moses Talegaoker. Shinar demonstrated several dances of Jaipur style; Talegaoker, two of Benares style — in female dress.

In older times, it was not unusual for boys to perform as female dancers — and not only in India. Impersonations of this kind were especially common in the Krishna cult and the story of his love for Radha. Talegaoker wore his rich clothes and gilt ornaments well and danced with charming fluency and easy confidence — but was it necessary to build up his bosom (with falsies, I assume) in serious dance? His long plait should have been enough to indicate the femininity.

Shinar, in new costuming and new dances, began with a temple invocation and ranged through poetic descriptions of Shiva, a comic dance about a peacock that watched the clouds and then danced in the rain and a "story" about Krishna and Radha. In the latter, it needed no effort to recognize, when the flute-playing

god was speaking, and when the favoured lady.

His skill included not only command of hand language, vibrations of legs and feet — surely related to Spanish *zapateado* — even at one point achieving the vibrations without moving his feet. He also succeeded in conveying meaning with his arms while his legs exactly followed the musical patterns.

To demands for more, Shinar responded with a beautiful dance in which he balanced plates on both hands and made swift, smooth turns and bends. Before that he had given several displays illustrating differences in rhythmic mobility. It was an outstanding performance.

ALVIN AILEY, who was scheduled to come here to put the finishing polish on his *Escapade* for the Bat-Sheva Dance Company, has been delayed by illness. He will, however, come well in time for the premier at the end of May. The work has meanwhile been set by Ulysses Dove. The Alvin Ailey American Dance Theatre recently celebrated its 25th anniversary with a New York season.

MARTHA GRAHAM will turn 90 on May 11 — and she is still choreographing for her company. She said recently, "I've done one this year and I am working on a new piece...I go to every performance. I sit backstage with a notebook." □



Children are given the greatest possible freedom, one could say that they educate themselves. They have their own children's courts which determine punishments.

Rubbernecking by the chicken coops of Givat Brenner he hears a very superior visitor from Prague ask the guide: "Do cocks get along better with each other in Palestine?" To which the guide replies: "Cocks will be cocks." Almost ecstatic descriptions of kibbutz life follow. Next stop, Jerusalem.

Much amused by its heterogeneous bustle, he mentions two watering holes where Munchner beer is served: "The German Restaurant" and "Café Vienna." In both places German is the dominant language, but with "eastern" accents. Familiar faces; Viennese and Hungarian newspapers; a small ensemble plays Wiener waltzes badly.

HE FAILS to see the romance of the Orient in the Old City's narrow *shuk* where "people mill about, quacking, yelling, dealing, stinking. Sheep and goats mingle freely." He nukes heavy weather of the winter shortage, terming the taking of a bath "a criminal act." On the way to the Wailing Wall, his path is blocked by heggars and he can't pass without touching their filthy rags. However, money opens the way. On the Temple Mount a British policeman armed with a telephone keeps Arabs and Jews out of each other's hair. Although a Jewish Holy Site, Jews have no access, and Christians can only enter after paying an entrance fee. That's what the Jews wail about. Inside its narrow confines they lean against the ancient stones, murmur prayers, letting out piercing laments. "But even this annoys the Arabs who take pleasure in disturbing the praying Jews by singing and yelling from the surrounding houses. They throw dirt in front of and against the Holy Wall, and violence is always in the air — hence the Tommy. Outside those stony gates the Zionists are hard at work."

Mandatory government, Jewish political institutions, the duties of Sir Arthur Wauchope, the YMCA, the Hebrew University — all come under his scrutiny. No doubt, friend Lim, having done his homework, is nothing if not thorough. As "cocks will be cocks" so "Germans will be Germans." Small slip-ups do occur,

AND SO to the north, the area of large settlements and swamps (before the Jews came along), where real estate is cheap in terms of money but expensive in Jewish sweat and lives. Here only dedicated *haverim* organized collectively could survive. They were mainly poor Jews from the East, Poland, Russia and Rumania. In one decade they revived the land.

He spends a night at Kibbutz Giva and analyses the kibbutz versus moshav controversy with their *Führer*, Joseph Gurion. The conversation follows the conventional JNF pattern. Lim concedes that in hard times the *kibbutz* offers the individual a lot of protection — but what about good times? Do people leave for the higher rewards in the cities?

Joseph Gurion is not worried. He's been in Geva these last 12 years and points to the 50-year record of Deganya, now worked by the second generation. "We know that we are rebuilding our own country and this can only be done if everyone makes only minimal demands. We are not getting our home on a silver platter, we have to earn it with our labour, the hard way."

Lim writes: "Joseph Gurion's stocky frame stands before me in the moonlight. He fits the scene. This land has upgraded him and his people in one short decade. These new Jews are becoming a new people. Will they remain faithful to their concern for the plight of their brethren in Europe?"

In Safad he runs into anti-British Arab riots and finds a Scottish regiment in command of the town.

RIOTS IN Jaffa have left many dead in the streets; the casualties in Haifa, Jerusalem and Nablus are mounting. The Jewish question seems forgotten, for this is a fight between Arab and Brit. Police stations and government offices are under attack, and the army is called in with squadrons of aircraft cruising above. Within 24 hours the insurrection has been put down.

Public transport has virtually come to a halt and Lim travels in convoy to Haifa, where the inauguration of the new port is scheduled. The Jews and the Arabs

decide to boycott the festivities, which are subsequently cancelled. Lim concludes that, given the extent of the port facilities, the British, despite all promises, are here to stay.

Because the roads are still unsafe, he finds himself cooped up in Haifa during a heavy *hamsa*. When he finally makes it to Hebron (via Nablus) he is stoned all the way. There he visits the "Abraham Mosque" (Cave of Machpelah) and is told that non-believers can only mount five steps. But for five shillings one may enter. Remarks Lim: "The flinger! When in this land one finds strongly held religious principles, they can be bought off for five shillings."

In 40-degree heat he visits the Dead Sea and the Potash Works. Says the waiter in the Kallia Café at the northern tip of the Dead Sea: "When it gets to 50 degrees, I'll be off."

Lim waxes lyrical about Jericho and its inspiring scents, then crosses the bridge into Transjordan, whose emir charges an entrance fee of 10 piastres. Visiting Beduin encampments he notices much arable land "whose potential bring it within the bounds of Jewish settlement policies... but, should it ever come to murderous riots on the 1929 scale, the fate of the Jewish settlers is not to be envied."

Amman is truly Arab. (The emir does not trust his own people, and has a life-guard of Negroes.) Walking in the *shuk* Lim dons a tarbush so as not to be taken for a Jew. He meets an English couple on their honeymoon, selling out on a journey disguised as beduin who, having lost their herds in a recent drought, have taken to highway robbery. Lim gets back to the safety of Palestine in one piece. And, as his journey ends, Lim sums up.

THIS SMALL country of barely 26,000 sq.km. has 700,000 inhabitants, of which 260,000 are Jews. From January 1932 till August 1934 it absorbed 57,000 legal plus some 15,000 illegal immigrants. Although one-third desert, it is of immense political and economic importance for the future of the Middle East. The German-Jewish contribution is often overestimated, Lim concludes. Only 12,000 have come since January 1932, for Zionism is the creed of the "Cat-Jews." The country needs the "capitalist," but in the Zionist sense he is more a hindrance than a help. The Arabs

hate them, especially the Arab merchants who now more than ever depend on the poor *felaheens* custom. It leads to confrontation with their Arab workers, who have learned from the Jews the benefits of unionization and are now joining the Jewish-Marxist Histadrut.

Lim believes that the economic future depends on cooperation between Arab and Jew. The rehabilitation of a degenerate (*entarteter*) people through new roots in their ancient soil sands or falls with this cooperation, he says. Moreover, the Jews have to come to terms with belonging to the Orient. This sense of belonging is well on the way.

THE ABILITY to absorb immigration, despite intensive productivity, is limited. But then the frontiers are arbitrarily drawn, contrary to the people's best interests, and the merging of Transjordan with Palestine is only a question of time. Already the Jews are expanding their frontiers. In French-ruled Syria they are acquiring land for settlement and plans for Cyprus are on the drawing board.

Under these conditions a massive return of Jews to Palestine is to be expected. It is up to them not to become Levantines, but to build their country and create a home. But this does not mean that they require a state of their own. Many peoples were for centuries stateless, yet retained their identity.

"The problems of Jewish Palestine cannot be ignored. It exists and grows by the day. And that is as it should be, because it shows the way, how a centuries-old wound on the world's body politic could be healed: the Jewish Problem." With this sentence, Lim ends his narrative.

I DON'T know Lim's identity, or the motivation for his journey, or why the articles he wrote merited numismatic glorification. But I do know that he took the trouble and time to see the country for himself (more than many a Zionist-by-proxy), and that he was a keen observer and a superb writer. This condensation does scant justice to his 20,000-word piece.

I cannot imagine that Dr. Goebbels spent his money to obtain a balanced, factual report for the edification and delight of the readers of *Der Angriff*. Therefore Lim was either dispatched to

denigrate the Palestinian experiment or to encourage Jews to leave Germany for the land of their fathers. If the former, Goebbels' reporter served him very badly indeed. If the latter, who was their target audience? The Jewish readership of the anti-Semitic *Der Angriff*? This leaves a third possibility: to reassure the paper's Nazi readers that immigration to Palestine entailed no hardship for the victims of their regime — as if anyone cared.

I opt for the first suggestion, that Lim set out to hate what he was about to observe, but in the process came to understand and finally to admire much of it. The absence of aside, overly anti-Semitic remarks in a paper not all that far from the *Stürmer* approach would seem to suggest that. And, although a supporter of Nazi ideology, he refused to sink to the terminology of hate and vilification. Remember, the time was early 1934 and the full brutality of National Socialism was not yet apparent to one and all.

BUT THEN early Nazi ideology, despite antithetical aims and methods, had things in common with Zionism: the sense of rebirth from a horrifying and shameful past; the return to racial roots and the soil (*Blut und Boden*); spiritual redemption through the nobility of manual labour. (*Gott schütze das Handwerk*); the pioneering "spirit of all for one, and one for all"; emancipation through frugality, self-denial and sacrifice; and, above all, an unlimited confidence in the righteousness of the cause and its millenarian future.

It is only ideology on the rampage that becomes the most lethal weapon in the human arsenal, be it the creed of the Gentle Saviour and the Inquisition, or socialism and the Gulag, or National Socialism and the extermination camps, or Islamic renaissance and the Ayatollah Khomeini.

If Lim shows contempt for the arrogant and opulent ways of the Jews from Berlin West, or the mercantilism and distasteful habits of the *Ost-Juden*, well, so did the calloused pioneers of the Emeq. Many Germans were initially attracted as much to the *National* as others were to the *Socialist* part of "National Socialism."

I suspect that Lim belonged to the latter, and wonder who he was and what became of him. □

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Shilav 32

THE BRITISH public is slap in the middle of one of those periodic fits that Macaulay considered so ridiculous. This time, however, it's a sort of collective nostalgia for the Raj that has them weeping in their beer.

Apart from the current crop of movies, which includes *Gandhi* and *Heat and Dust*, David Lean is completing *Forster's A Passage to India*. TV viewers have been following a series based on M.M. Kaye's bestselling *The Far Pavilions* and another about Subha Chandra Bhowe's National Liberation Army, which fought the British in World War II.

The success of *fou*, eclipsing *Brideshead Revisited*, has been *The Jewel in the Crown*, a 14-part series loosely based on Paul Scott's *The Raj Quartet*, which has also been running on Jordan TV.

It's all become very confusing to British viewers, especially since Geraldine James seems to pop up all over the place, and everything seems to have blurred into one seamless super-series coarsely referred to as *The Jewel in the Crown*.

British audiences have been so preoccupied with the last days of the Raj that they've hardly noticed the miners' strike, the cuts in arts funding or the departure of Mark Thatcher, that self-made man, to greener shores.

What has been agitating their bosoms? The revelation by *The Sun*'s TV critic of what was going to happen in the next episode of *The Jewel in the Crown*. *The Guardian* professed to be so aghast at these titillating tales that the paper ran an editorial on the subject. Had *The Sun* existed in those days, their leader-writer thundered in tones usually reserved for Little Ronnie Reagan's peccadilloes, early performances of *Oedipus Rex* would have been disrupted by ribald cries from the groundlings at the King's first entrance: "We all know you," they'd have jeered, "you've been having it off with your Mum."

THE RAJ may bring a lump to the throat nowadays, but in its prime it was often a royal pain in the ass. Admittedly, the British brought the roads and the railways, the schools and the hospitals and the courts, so that for the first time in their turbulent history Indians were free to live in relative safety, and a great deal of the credit must go to the "heaven-born" of the Indian Civil Service, hand-picked from candidates with the very best first-class Oxbridge degrees — a process crudely referred to as "Blues ruling Blacks."

It should, however, be borne in mind that the system has been called "play for puritans" and, more accurately, "outdoor relief for Britain's upper classes," a description unconsciously corroborated by Lady Reynolds, who spent many years in India. "Frankly," she said on her return to Britain after the end of the Raj, "I don't like life without a subject race."

To be fair, many sahibs worked extremely hard on behalf of the subject race. (John Wedderburn, collector of the Hissar district, was even elevated to the status of Sir, or Member of the Order of the British Empire, after he was killed in the Great Mutiny). The stability they gave to a sub-continent whose population was two-and-a-half times that of the whole Roman Empire at its peak, can also be measured by the credibility of its financial institutions — something we, of all people, ought to be able to appreciate.

While exploring the Pamirs, Ken-

Oh, my baking yak



WITH PREJUDICE / Alex Berlyne

noth Mason once gave a yak owner a handwritten note on Cox's bank in Karachi, instructing them to "pay the bearer on demand the sum of 50 pounds sterling." What the payment was for is not clear from his account. I like to think that Mason simply fancied a hot dinner, thus provoking the beast's former owner into first uttering that classic complaint, "Oh, my baking yak."

At any rate, when the note was presented for payment eight months later, said Mason, it was covered in thumb-print "signatures" after being passed from hand to hand all over central Asia, "Samarkand, Kiva and God knows where," and it was still worth 50 pounds.

THE SAHIBS suffered endless hardships. The climate was so awful and disease so prevalent that in one decade (1747-56) in Bengal alone, 74 per cent of the whites died. Even if they survived, life was damned uncomfortable; the memsahibs, for instance, were condemned to wearing "Twilight Rustproof Corsetry" ("Famous Throughout the Empire"). Just watch Judy Parfitt playing Mrs. Layton in *The Jewel in the Crown*, and you'll see that the Iron has entered into her soul. Desperate memsahibs like Mildred Layton can now rust in peace, no longer corroded by a way of life that had lost all point and by the excessive consumption of gin.

Mary Wood, the wife of an army officer, has told of a very exalted personage who was discovered together with her *khimiyar*, who was on his knees spraying Flit up her petticoats. "I find it very officious for the mosquitoes," she explained.

If it wasn't the creepy-crawlies or poisonous snakes, it was wild animals; the inscription on the tombstone of Thomas Oulam Roberts at Jamalpur, for example, states that he died in 1864 "after an untimely encounter with a tiger," an early example of a close encounter of the furred kind.

General Sir H.M. Durand passed into the folklore of the Raj after his death at Tonk in 1871 "when the elephant on which he was travelling went under an arch that was too low." It's no wonder that they took these beasts very seriously indeed and treated them as if they acted with malice aforethought. The Indian Army, which seems to have considered them to be a combination of artillery battery and fork-lift, even court-martialed one pacifist pachyderm which refused to haul a gun into battle. The culprit was sentenced to 25 lashes with a chain,

can see her point; Milton's wealth of Ormus or of Ind

where the gorgeous East with richest hand Showers on her kings barbaric pearl and gold

has been reduced in her case to a platform ticket.

As the Raj wound down, however, things did improve. Whereas Lady Linlithgow prepared for her stint as vicereine in 1936 by spending five whole months in West End fitting rooms, evolving her wardrobe, the last governor of Bengal was Sir Fred Burrows, a former railwayman's union official. "Unlike my predecessors," he once told his Bengali subjects, "I have not devoted my life to hunting and shooting but to shunting and tooting."

THE SENSE of moral righteousness which held duty and service to the people of India to be its highest aim all too often degenerated into racism. At its mildest, this took the form of treating Indians as objects.

Annette Crosbie, packing — in one scene of *The Jewel in the Crown* — tosses articles of clothing over the Indian bearer as if he were simply a piece of furniture. Even intellectuals like Aldous Huxley dismissed them contemptuously. Indians reminded him, he said after a visit, of the old man of Thermopylae who never did anything properly. Perhaps he was unduly impressed by the shingle of Panicker and Potli, the well-known Cochín law firm.

But gratuitous violence was more often the rule. "Politicians don't know Orientalism like we do," Brigadier M. Farquharson-Roberts told a regimental reunion dinner some time ago, according to the *Derby Evening Telegraph*. "They don't know that the only way to deal with them is to kick their backsides."

I always thought that colonels were nuts, but brigadiers seem to be even more hard-shelled. Farquharson-Roberts sounds suspiciously like some of the fire-eaters who, right now, are busy forming lists for the Knesset elections.

As is almost invariably the case in the human comedy, both sides were wrong. For centuries before the Raj, the Indians themselves had laboriously constructed a racist society in which caste really reflected the conquest of the dark-skinned, broad-nosed Dravidian aboriginals by the light-skinned Aryan invaders from the north.

The four *varnas* — Brahmins, Kshatriyas, Vaishyas and Shudras — were subdivided into an incredible 2,000 castes forbidden to eat with each other, to engage in social activity and, especially, to marry. Such hair-splitting resulted in the uniquely Indian type of matrimonial ad.

"Wanted: a Telugu Brahmin Velanadu non-Kusiga Gotram bride." This sort of thing reminds me of something I once read about fruit flies, whose myriad sub-species can only mate with each other, something like Yale locks and keys, which all seem identical at first glance.

The treatment of lower-caste Indians often makes South Africa look like a haven of tolerance for, whereas a Nayar pollutes a higher caste only by touch, Kamalians are unclean at 24 feet, Pulayans and Cherumans at 48 feet and the despised Parayans — including their shadows — at 64 feet.

This also results in an intense fragmentation of job definitions, since most Hindus would die rather

than indulge in any work considered inferior to their caste. As V. S. Naipaul puts it, in a twisted Hindu way it thus becomes *unclean* to clean, an activity reserved for sweepers. As a result, India was known to old British Army O.R.s as "the land of shit and shankers."

In *The Jewel in the Crown*, Lady Chatterjee (no, not the one who so admired the gamekeeper's John Thomas) put it rather more delicately. The scent of India, she said, "is the smell of dung." But this is only a half-truth at best; above all, India is the land of extreme contrasts, of grinding poverty and lakhs of rubies, of appalling filth and breathtaking beauty.

I heard what I consider the only accurate description of the splendours and miseries of India from Fred Pauker, the Jerusalem graphic designer, who spent some years there. "When I think of India," he said, "I immediately recall the mingled evening scents of jasmine and urine."

British actress Sarah Miles is a convert, too. The beauty of drinking your own urine, she burbles (or rather bubbles), "is that it's so cheap."

I begin to see what Erma Bombeck's father meant when he said "Never accept a drink from a urologist." On the other hand, Desai, "partaking of the elixir of life" was, I imagine, better off than the untold millions who drink the water of Mother Ganges, an unspeakable *shimmies* of decomposed corpses, ekereta, dysentery and cholera germs, garlanded with other goodies too numerous to mention.

Yet Sri Swami Sivananda claims that a French scientist was unable to find any germs at all in the holy river. Not only that, the Swami added, Ganges water actually killed off cultures of bacteria in a laboratory.

Like *agrio frum Jews* I know, pious Hindus claim that there's nothing new under the sun. Ancient India had atomic bombs, telephones and jet planes — it's all in the *Upanishads*. Well, they may have a point, isn't the Israel Post Office mentioned in *Genesis* 1:25? "And God made every thing that creepeth upon the earth after its kind?"

Indian belief in their ancient *ayurvedic* medicine is so widespread, however, that even a former minister of health, Raj Narain, once claimed that it could teach Christian Barnard a thing or two. "Nowadays even the most advanced surgeons can only transplant hearts," he said, "yet statues and pictures of the god Ganesh show that ancient Hindu medicine was so skillful that its surgeons could stitch an elephant's head onto a man's body."

Had they still been doing these transplants during the days of the Raj, they could have provided a much more impartial tribunal for the artillery elephant's court martial and they sure as hell would have saved General Durand from a splitting headache.

(Next: The sahib's sock soup-strainer)

IN JERUSALEM

PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP

8 p.m. — Rabbi N. Lewin presents lecture on Jewish prayers and blessings. DUNY SY Israel Centre, 10 Straus St.
9 p.m. — Alanon (families of alcoholics) Alcohol Rehabilitation Centre, 241 Lapidach St.
9 p.m. — Hagannah Lohiver m. All that's good, Jerusalem Theatre.
9 p.m. — Kazan studies in basic Jewish philosophy with Sunny Straus. OUNCSY Israel Centre, 10 Straus St.
9 p.m. — Round-table discussion. Dan's Academic Singles Club, 56 Sderot Herzl.
9 p.m. — Israeli Folklore, ICCY 12a Emeck Refaim St.
9:30 p.m. — Film: *Pina*, Cinematheque.
9:30 p.m. — Danny Sanderson Life Size, Gerard Behar Centre, 11 Bezalet St.
10 p.m. — Cinematheque, Khan Club.

Wednesday, April 18

8 a.m. — Society for the Protection of Nature in Israel. Walk on city walls from Jaffa Gate to Damascus Gate. Tour excavated Roman Gate. Zedekiah's Cave, Armenian Mosaic, Tombs of the Kings. Meet at Society, 13 Helena Hamalka Street. Fee. Details 249567.
9 a.m. — Society for the Protection of Nature in Israel. Walk in Masrek Nature Reserve, Nahal kesalon, The Martyr's Forest. Meet in front of Jerusalem Central Bus Station. Fee. Details 249567.
10 a.m. — Enamel '84 Israel Art Exhibit, Jerusalem House of Quality, 10 Derech Hebron.
11 a.m. — Guided tour in English, Israel Museum.
11 a.m. and 3:30 p.m. — Children aged 6-12 share My Favourite Stories and Songs, Israel Museum.
11 a.m. — *Puss in Boots*, children's show, Gerard Behar Centre, 11 Bezalet St.
11:30 p.m. — Running tour. Details Gabe 660735.

8 p.m. — Film: *The Hunchbacked Horse*, Cinematheque.
4 p.m. — Story-telling hour in English for children. Ruth Wing, Israel Museum.
5:15 p.m. — Hebrew for Hebrew Speakers and reading of Hebrew newspapers with Ze'ev Shlman, Centre for Conservative Judaism, 2 Agon St.
5:30 p.m. — Rabbi Tuvia Ben-Chorin lectures in Hebrew on Mishlei. Har-El Progressive Synagogue, 16 Shmuel Hanagid St.
7 p.m. — Film: *Hearts of the West*, Cinematheque.
7 p.m. — Reading and study of the Haggada, Har-El Progressive Synagogue, 16 Shmuel Hanagid St.
7 p.m. — The Book of Deuteronomy with Rabbi Shmuel Hanagid, Centre for Conservative Judaism, 2 Agon St.
8:15 p.m. — Duplicate bridge, Diplomat Hotel, 8:30 p.m. — *La Fille du Putois*, Jerusalem Theatre.

Holiday help



8 a.m. — Society for the Protection of Nature in Israel. Walk on city walls from Jaffa Gate to Damascus Gate. Tour excavated Roman Gate. Zedekiah's Cave, Armenian Mosaic, Tombs of the Kings. Meet at Society, 13 Helena Hamalka Street. Fee. Details 249567.
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11:30 p.m. — Running tour. Details Gabe 660735.

If you're troubled by that recurring school vacation nightmare of mischief-making youngsters underfoot, take heart. There are plenty of ways to get rid of them, without feeling guilty.

Throughout the Pessah vacation, the recycling project in the youth wing at the Israel Museum will be open daily from 10 a.m.-2 p.m. The museum will also have programmes of films, plays, songs and stories for children on Sunday, Wednesday and Friday. Children's entertainment programmes start at 11 a.m. and on Sunday and Wednesday will also be presented again at 3:30 p.m.

On Wednesday, there is a

children's show, *Saba Eltezer*, at the Gerard Behar Centre at 10:30 a.m. and 4 p.m., and on the same day at 4 p.m. the Jerusalem Theatre presents *Signs and Wonders*.

That all-time favourite *Puss in Boots* can be seen at the Gerard Behar Centre at 11 a.m. on Thursday.

Film offerings for kids at the Cinematheque include *The Hunchbacked Horse* at 4 p.m. on Wednesday and *Moby Dick* at 4 p.m. on Thursday.

Other entertainment options will be posted on city billboards and will also be listed with government and municipal tourist information offices.

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IN JERUSALEM

Terror expert tells police

Fanatics can be stopped

• 'Let them know you're watching'

Bernard Josephs

The police must keep Jewish extremists under surveillance if more terror attacks on Arab and Christian targets are to be prevented, one of the country's top experts on terrorism said this week.

"There are not many of these fanatics and they are not efficient or organized, so the police are quite capable of keeping a close watch on them," said Professor Ehud Sprinzak.

He was speaking following this week's arrest of four men, suspected of being members of a mystical Jewish organization that has attacked a dozen targets including churches and mosques in the Jerusalem area.

The four, from Ein Kerem, are Ami Dori, 26, his brother Zvi, 22, their cousin David Dori, 23, and Uri Ben-Ayoun. They are suspected of

planting boobytrapped grenades on Mount Zion and another grenade attack at the White Russian Orthodox convent at Ein Kerem.

Said Sprinzak: "These attacks all occurred in a fairly short period but they are the result of a process that has been going on for some time. The culprits follow the ideology of people like Rabbi Meir Kahane and his Kach movement."

"They have become radicalized and now believe that the only answer to Arab violence is Jewish violence. They did not always think that way. Their beliefs have crystallized over several years."

Sprinzak characterized Jewish terrorists who attack non-Jewish religious sites as mainly newly religious "fanatics" who have gone through "a tremendous intellectual change" in becoming Orthodox. "In the process, something in the mind is shaken," he said.

Jerusalem is their centre of



The Dori family house in Ein Kerem.

(Rehavam Yisrael)

operations, said the Hebrew University political scientist, because of the number of yeshivot in the city and because it is the centre of activists of groups like Kach — "though I am not saying that Rabbi Kahane is involved with such people or even knows them."

At the same time, he went on, Jerusalem has been where most Arab terrorist attacks have hap-

pened and these people act in response to Arab violence."

Sprinzak said the police had identified the people likely to be potential members of such groups. Most, he reported, are young, fanatical in their behaviour and with little respect for the law. "They tend to have weak elements in their personalities," he said.

He continued: "The thing now is

for the police to apply good methods of surveillance and to let them know they are being watched. This is particularly important in respect to the weapons they have managed to accumulate. Such a policy could stop them."

But, the professor warned, the possibility exists that in a few weeks more incidents will occur and further groups will be identified.

IN JERUSALEM

The way it was

Leah Abramowitz

Memories of Pessah past

The Jewish Quarter is and always was the centre of Jewish interest and no time more so than on the festival.

The old-timers relate how Pessah was celebrated.

Many diligent housewives began cleaning for Pessah around Hanuka time. Certainly by Purim (a month before the holiday) they were well along in their preparations.

They brushed out all the clothes, paying special attention that no sweets from Simhat Torah were left in a child's pocket. They scrubbed the floors, windows, doors, cupboards, cobblestones and anything else which could not protest.

All the dishes were carefully cleaned and put away in wall niches which, in the Old City, served as cupboards. Copper utensils were so highly shined that they reflected images like a mirror; then they were covered with a cloth to retain their lustre.

All the bedding was carried outside and aired in the sun. The quilts and pillow were opened with a special long metal pole which removed the cotton filling. The process of washing, drying and restuffing the quilts was tedious and difficult, but no housewife would forego this stage in the process of making Pessah, just in case some bread crumbs had crept inside the bedding. Like migrating birds or evolving cocoons, each housewife knew instinctively when it was time to proceed to the next step in kashering the house for Pessah.

The houses were whitewashed anew every Pessah, a custom still observed in some Jerusalem neighbourhoods today. The older children or the husband removed all the furniture and painted the whole house including the courtyard, staircase and communal kitchen and bathroom.

Some ordinances of the new neighbourhoods established in the 19th century even included such a provision in their contracts with new residents — that they would whitewash their apartments at least once a year.

Mrs. Sharabani, a former rosh yeshiva's wife who lived in the Old City as a child and then again as a young married woman, recalls how her mother began the actual cooking for the holiday two weeks beforehand.

They prepared jams, pickled vegetables, spices and marzipan. Everything they used was homemade; no bought products were allowed in the house. "We had no fridge of course," Mrs. Sharabani says, "but we had an air closet suspended from a window. It had shelves and screen walls and kept the food from spoiling."

She adds: "We cooked on a petivra or a primus (kerosene heaters). My father himself slaughtered all our poultry. What a squawk they put up in our yard. We fried everything in chicken fat, never oil."

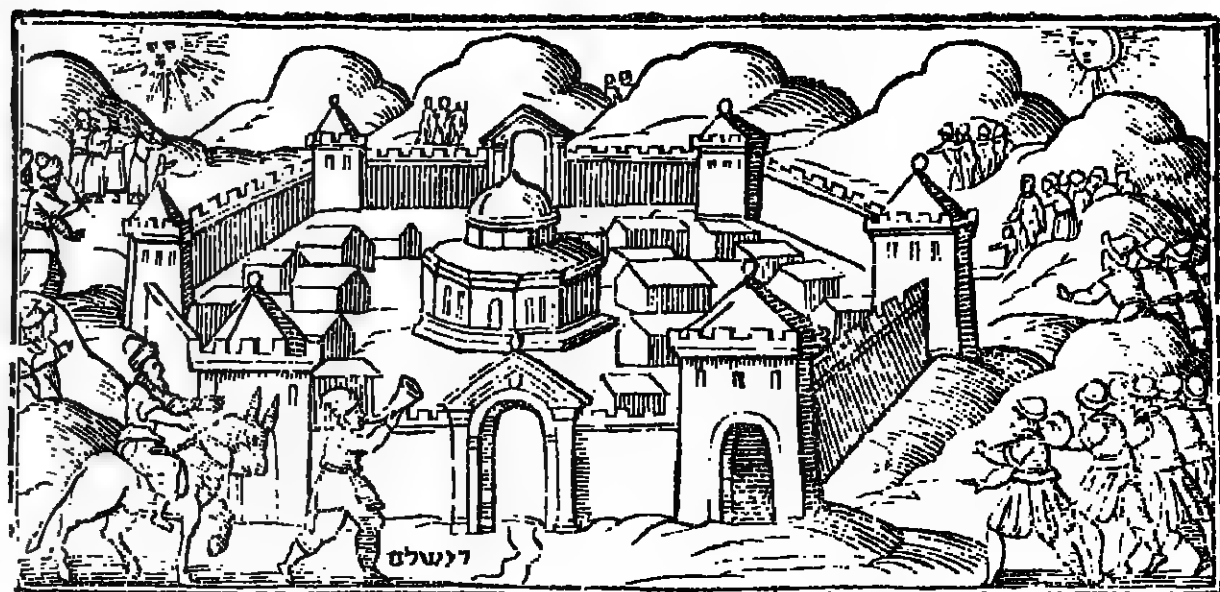
The process of making matzot was also complex and has been well documented. The Jews bought wheat from Arab fallahs in February and stored it in large earthenware jars. After Purim it was ground into white flour at a mill located in the Khan building near the railway station.

New sacks were used to return the flour from the mill. It was sieved and examined by the whole family which gathered around the dining table covered with a white sheet for the occasion.

Water, specially drawn and prepared from the well in the courtyards or even from the Shiloach, and kept overnight, was used for the actual matza dough. All the water for drinking and cooking which the family would use over Pessah was prepared before the holiday. It was drawn up from the well in a bucket kept especially for the holiday, then strained through muslin cloth into large earthenware jugs, called *tanugah* and stored in a spot already kasher for Pessah. Large families had rows of covered jugs standing ready in their courtyard.

Wine, of course, was also homemade long before Pessah, from grapes brought by Arabs in reed baskets from the Hebron hills. Mrs. Sharabani remembers how as a child, she and her siblings pressed tubs of grapes by stomping on them with their bare feet.

But not only food preparation and scrubbing concerned the housewife. It was a custom to buy new clothes for all the children in honour of the festival. A dress-maker came to the house of the wealthier Jews for the girls' clothes. The boys were outfitted in the *batrah*, the market where they all bought shoes as well. "But not all



the children went to buy shoes on the same day," Mrs. Sharabani cautions. "A superstition to avert the evil eye."

The holiday itself was a happy, busy time. Rivka Weingarten, director of the Old Yishuv Museum, recalls how their Seder always was very large. They invited the poor and the desolate, Jews and non-Jews, scholars, policemen, family members and business associates. All during the festival, guests would stream into the Jewish Quarter. Even the poorest resident always had a *tanugah* of cool water standing near the entrance with a ladle for thirsty passersby.

The children felt the special atmosphere and as they played with the nuts they received for asking intelligent questions on the Seder night, and dressed in their new finery, they would watch the many visitors streaming to the Kotel.

At the same season masses of Arab pilgrims were streaming out of the Old City on their way to join the Nebe Musa celebrations in the Jericho area.

Jesse Furie, as a young reporter

for *The Palestine Post*, recalls getting caught up in such a procession one Pessah and being carried along by a crowd of shouting, fervent Muslims who brandished their swords aloft.

Near Jaffa Gate he tried to make his way unobtrusively to the sidelines where two lines of English policemen were stationed to maintain order. "But the policemen wouldn't let me through," he says with a laugh. "We're only allowed to let Jews pass," they informed him.

The little Sephardi girls observed a unique custom on the last day of Pessah. They held a party, called "Miranda" in someone's courtyard. Each child's mother prepared a different dish and the festivities still arouse fond memories in Mrs. Sharabani's mind.

Mrs. Weingarten relates how the Moslem or Christian neighbours brought trays of freshly-baked bread, goat's butter, honey and fruit to the Jewish homes as soon as the holiday ended (when three stars appeared in the sky). In exchange, the Jews distributed their surplus mat-

za which the Arabs considered a delicacy.

Puah Steiner, another former resident of the Jewish Quarter who has written a delightful children's book on her childhood there, explains how in 1948 during the siege on the neighbourhood, the Pessah celebrations were much subdued.

There was nothing to buy and all their meagre provisions were brought in by armoured convoys. The houses were not whitewashed, no sumptuous meals were prepared, no guests from outside the neighbourhood came and everyone was sad on Seder night, filled with apprehension for the future. A month later the Jewish Quarter fell and its residents were either evacuated or taken into captivity.

Many of these old-timers like Mrs. Weingarten, Mrs. Steiner and Mrs. Sharabani's daughter have had the privilege of returning to the renovated Jewish Quarter and taking part in the modern celebration of the holiday which recalls the customs of the past and the sequence of the generations.



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These extraordinarily low prices can be attributed to the fact that Carmel is obligated to stick to a price list, while AviBen (and others like them) can play around with

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Consuming Interest

What a corker!

Barbara Amouyal

Fierce pre-Pesach competition among liquor distributors has brought wine prices plunging to bargain levels. Even expensive delicatessens and supermarket chains are running uncharacteristic specials.

For those who haven't yet stocked up on wine for the holiday, the old rule of thumb still applies: however tempting the advertisement placards of the large supermarkets and delis, it still pays to go directly to the source.

You're sure to save when you buy at distribution outlets specializing solely in wine and liquor; there prices are cheaper, wine is (usually) stored under proper conditions (in cool, dark places, preferably lying on their sides to keep the corks damp), and those waiting on you are quick to offer accurate advice as to choice of wines.

Shechter, probably Jerusalem's largest distributor, has promised price uniformity in all Shechter branches. Therefore one buying from their store in Ramat Eshkol needn't suspect (as has been the case in past) that prices in Kiryat Hayovel and at "Am Samench" in Mahane Yehuda are cheaper.

Prices may be a little lower, however, for those making a special trip to their Musarra warehouse.

An increasingly successful distributor of late has been AviBen Ltd. in the Talpiot industrial area. Prices featured at their Talpiot warehouse are rock-bottom: in fact, it's cheaper to buy Carmel wines at AviBen than directly from the Carmel producers.

These extraordinarily low prices can be attributed to the fact that Carmel is obligated to stick to a price list, while AviBen (and others like them) can play around with

their stock.

Regular shoppers at Mahane Yehuda should know that the popular Ben-Yehuda liquor store (off Agrippas) is part of the same outfit — and prices there are more or less the same as those in the Talpiot warehouse.

A few cheap, independent liquor stores can be found in the Mahane Yehuda area, such as Haimke at 84 Agrippas, and Haim Ori at 46 Agrippas. The stock is not as complete as at the big distributors, but prices are low and turnover is high. One can occasionally find a real bargain in these smaller places, simply due to the fact that they do not realize the quality of certain items.

An example of this is the fine Ben-Ami brand wine, usually selling anywhere from IS380 to IS690 per bottle. At Haimke liquor this wine was going for IS285. (The few bottles I noticed were Cabernet Sauvignon dated 1981 but, according to JP house expert David Richardson, age shouldn't be a major criterion when determining good Israeli wines. A word from the expert: "Cabernet Sauvignon can mature if stored well for up to five years, after which it will deteriorate sharply.")

Quite surprisingly, Supersol proved to offer bargain prices on Carmel's Carignan and Semillon wines, selling at IS268.50 each. This was second in value to Shechters, where a pair of the above wines or two bottles of Cabernet Sauvignon (all Carmel brands) are selling for the really low price of IS490.

Another Shechter special is the Carmel Grenache selected; two bottles cost only IS499.

In the line of Montfort wines, AviBen proved cheapest with their IS299 price tag for Petit Sirah and the white French Colombard. In contrast to this price, Supermarket branches were selling the same wines for IS529. The less expensive



of the Montfort line, such as Semillon and Carignan, were selling at AviBen for IS230, compared to IS270 at Haim Ori in the shuk and IS399 at Supersol.

Supermarket has chosen to run specials on their Eliaz brand wines, which will please some lovers of their Cabernet Sauvignon (IS364.40) and Grenache (IS271) wines. Generally, Eliaz wine prices run slightly more than their Carmel and Montfort counterparts. Some believe this discrepancy is justified; of course it all depends on personal taste.

Fantasia, Carmel's sparkling wine, is very popular this year and dealers everywhere have marked it down well below its usual price of IS350-IS400. Fantasia was found to be cheapest at Shechter branches, selling for IS295; AviBen sells it for IS300, and offers a free bottle with every purchase over IS5,000.

A brand new competitor to the

Fantasia sparkling wine is the Flutto label. Those who've tasted this newest addition to the market say that it marks the closest Israeli attempt ever to imitate the famous Italian Bosca. Selling for slightly more than Fantasia, Flutto can be found only at Shechter branches for IS350.

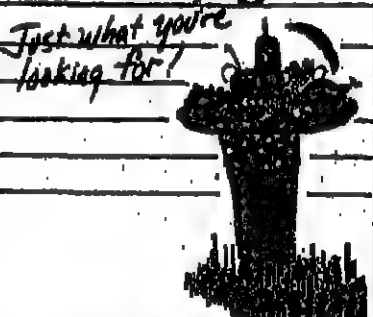
Another Carmel wine to acquire mass appeal has been the "Hilulim" brand. It sells anywhere from IS250 (at Sabra Store in the Gilo shopping centre) to IS420 (Mercat Ha'mamuk on Ben Yehuda).

In kiddush wines, the best buys are probably the Carmel 70 (IS279 at Shechter) or the reliable Concord Grape (IS300 at Cheapmarket in Givat Shaul).

For the kids, bottles of grape juice sell anywhere from IS120-IS250. Probably the most popular is the Carmel brand; on sale at Supersol for IS183.30.

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Union of Orthodox Jewish Communities of America National Conference of Synagogue Youth

Betar now sitting pretty

- Draw gets them into Europe
- Hapoel blow promotion hopes to big league

Philip Gillon

Soccer fans who complain that Betar Jerusalem put up a poor show to emerge from their league match against Maccabi Netanya on Saturday with a 0-0 draw do not understand the complexities of soccer tactics. This draw, by the way, assures Betar of a place in the Interoto competition in Europe this summer.

The game was the last of a triple-header at Bloomfield, and so began at 4 p.m. Betar pressed hard at the beginning of the second half, until they got word that their nearest rivals, Maccabi Haifa, had been held on their home ground to a 1-1 draw, by bottom-placed Bnei Yehuda.

Betar had seen fourth-placed Maccabi Tel Aviv draw in the match before theirs, and they heard that third-placed Hapoel Tel Aviv had drawn at Lod.

So a draw with Netanya meant that they retained their place at the top of the table, three points clear of Maccabi Haifa. It would have been reckless in the extreme to take the slightest chance of losing, especially as Netanya are such a talented side. Coach David Schweitzer was correct to say that

he was satisfied with the result. This week Betar take a rest from the war for league supremacy and play Hapoel Lod in the quarter-finals of the State Cup.

Betar got into the quarter-finals of the Cup by means of a 1-0 victory over 2nd division Hapoel Petah Tikva, in a replayed contest. Lod, ninth in the league, got there faster, beating 2nd Division Hapoel Holon 1-0. With home town advantage — assuming that playing at YMCA is an advantage to Betar — the local side should win.

But there is a major problem that must be causing anxiety. Uri Malmillan had to leave the field last Saturday because of an injury. He has been having treatment for his bruised muscles all week. Even if he recovers, coach David Schweitzer will probably start with Malmillan on the reserves' bench.

Whatever dreams of promotion super-optimists supporting Hapoel Jerusalem may have had, perished on Saturday when they drew at home 0-0 with Hapoel Ramat Gan. Actually, it was a better game than the score indicates. Avraham Ben David hit the post.

Now Hapoel must concentrate on building up its talented young players, like Yair Assayag, who demonstrated that he has very good ball control and a good shot.

On the move?



Rumours concerning Betar Jerusalem coach David Schweitzer have cast a shadow over the club's sparkling challenge for the cup and league double.

As the team he built sits atop the league and prepares for tomorrow's quarter-finals of the State Cup, Schweitzer is said to be locked in a dispute with Betar's management.

Sources add that he is considering a change of club by the end of the season. If this proves true, it could shatter the team's morale. He has achieved wonders in bringing Betar from the gloom in which they finished last season into the spotlight in which they bask today.

(Photo: Rahamin Yareesh)

Jerusalem on the run



Betar Jerusalem's junior soccer team practices for the marathon.

• 2,000 will run in mini marathon

Anybody with athletic pretensions and a pair of running-shoes in Jerusalem is already on streets, practising for the first ever Jerusalem mini-marathon, organized by Maccabi. It is to take place on April 19.

There will be a 21.1m. marathon for real long-distance runners, of whom more than 200 have registered, including all-Israeli stars

except Yair Karmi, who is in Boston for the marathon there. Over 2,000 people will participate in the 4km. mass run.

Among groups already registered are hundreds of Israeli soldiers, U.N. personnel, two Maccabi basketball teams and the Betar Jerusalem junior soccer team.

The run starts at the Liberty Bell

Garden, the mini begins at 3 p.m., and the mass run five minutes later. The runners will go along Bethlehem Road to Pierre Koenig Road and then on to Gilo.

Maccabi trust that motorists will submit cheerfully to temporary traffic hold-ups, and that Jerusalemites will turn out in force to enjoy the "happening," even if they do not run in it themselves.

P.G.

ALL LIVES are unique, but some are more unique than others. The life — or, to put it more accurately, the lives — of Wim van Leer, as described in this autobiography, is — are — extraordinary by even the most exotic standards.

The blurb on the jacket makes a try for flavour, to which I add a further sprinkling: son of a multi-millionaire; jazz saxophonist; pilot; searcher for Tzarist gold in Outer Mongolia; researcher in optics and medicine; upholsterer of a toilet to soundproof it for the king of England; film-maker (his wife Lia is founder and director of the Jerusalem Cinematheque); reluctant Zionist. Time out for nights in a Czech brothel; a rescue mission of German Jews on Kristallnacht in Leipzig as a representative of the Quakers; travel and work in Trinidad and the Himalayas, *inter alia*; study sessions in Jerusalem with Rabbi Adin Steinsaltz...but this is the merest puddle in a torrent of occupations and episodes.

Described with lively intelligence, irreverence, and the bright detail of what seems like total recall, the adventures of Wim van Leer are a zig-zag of picaresque episodes that keep this reader turning the pages and often laughing out loud, which is no mean achievement.

As readers of *The Jerusalem Post* know, the author is a frequent contributor of views, reviews, and comic turns; these I have sometimes found hilarious, sometimes not. This book is, I think, much more evenly successful. Some of the later chapters might have been worked more smoothly into the chronology, even if the author did not set out to provide a "mile by mile, blow by blow" account. But considering the embarrassment of riches, he has coped well with the impossible volume of his life — which amounts to enough material for a bookshelf of novels in violently varying styles. I sympathize with what must have been a tough hunt for a title before settling on this one, with its vaguely Saroyan sound.

For someone who knew no English as a child, the author's easy mastery of this language is impressive — especially in Israel, where English is often a third, fifth, or seventh language, and the standards consequently of that rank. After careening through so many careers — and I see that I have left out up there, among others, hardware and ammunition packaging specialist and crop sprayer — Van Leer turned to writing.

For those whose lives have run smoother courses — or who, like me, subsist nicely on a minimum of input — this book is a perfect exercise in vicarious variety. Of course, a personality which has embraced so much has probably managed to do so at the expense of, say, humility or thoughtfulness, a situation which must be a trial to those near and dear but is of no concern at all to the reader in the unknown armchair.

Whimsical ways



TIME OF MY LIFE by Wim van Leer. Jerusalem Post/Carta. 400 pp. \$2.550.

Helga Dudman

In any event, even before the table of contents, Van Leer has captured the cat crowd (and it does dominate the better class of readers) by his felicitous acknowledgement: "I wish to thank all the good people without whom this book would have been mainly about cats."

LITTLE WILLEM, the first of two sons, was born in Amsterdam in 1913 to a Dutch-Jewish couple (with a Sephardi strain in the father's pedigree) steeped in pre-War middle-class standards. Father made his millions in the metal business (steel barrels, used in the oil industry), building up the multinational, interlocking-corporate level.

There are some fine throwaway lines on papa's wealth: "He took his sister back to the Amstel Hotel, where he was staying and whose luxurious facilities he happened to own." I don't know what package tourism has done to the Amstel,

but I know from personal experience that it was once one of Europe's grand hotels.

There is also a throwaway photograph, captioned "Father and Winston Churchill at Chartwell." Both gentlemen are on white horses. The reader later learns that the photo is a montage and it is apparently the same horse, a gift from Van Leer Senior to Churchill. Papa had taken up riding, owned fine stables, and even had his own circus — via which he escaped during the Nazi invasion. For reasons not entirely clear, the family wealth was even greater after their post-war return to Holland.

But not even a 28-piece set of silver spoons in the mouth of a newborn babe can buy a happy family life, and Wim's relationship with his father was catastrophic and often violent. "Father had many admirers, few enemies, and no friends," says the son. Their meetings were inevitably marked by misunderstandings, resentment, and nervous attempts at humour by the son.

So there is one novel — a ghastly saga of family unhappiness and "lack of communication." Nor is much love lost between Wim and his slightly younger brother Oscar, who "can't be friends with people richer or poorer" than himself, and who has stayed safely within the rim of the paternal fortune, and who prefers dogs to cats. Among his many careers, Wim also made one of Black Sheepishness: in a scene not entirely clear to me, he signed away his portion of the family fortune and went on his way.

Then there are the eccentric uncles and aunts — the one who became a Catholic nun but kept her sex life in good running order (she worked at Vatican headquarters, and lived with the Bavarian Royal family); the one who went to Palestine and married properly, but then eloped to Kenya with a British officer and became private secretary to the governor of Kenya; the one who went to Palestine, stayed, and came up with such wonderful sayings as "If you have friends, you don't need protekzia."

WIM HIMSELF is very good on our early "grotesque bureaucracy,"

which "managed to combine the blockhead rigidity of Russian clerkdom with the planning obsession of socialism...coupled with a dose of slapdash Levantism in league with Jewish arrogance and massive incompetence."

Still a very reluctant Zionist, he remains "embarrassed" by Yiddish and gefilte fish, but his weekly study sessions on Judaism with Rabbi Steinsaltz are a high point of his current life.

He is equally irreverent about the Van Leer Institute in Jerusalem, the concrete memorial to his mother's long and fuzzy concern with philosophy, her "amorphic (amorphous?) vision — bland and austere, catering to all, inspiring none."

Here is an example of Van Leer's style in the chapter on the flying adventure to Lake Koko-Nor in Outer Mongolia, no less, as an indication of the tough-adventurer thriller he might easily have written: "What with the Korea business, the place must be lousy with radar, and in case of a screw-up, it was in awfully long walk back to civilization, and walking I did not enjoy even in small, round-the-block doses."

For a complete switch in style, here is life among the Irish: "That warm Indian-summer afternoon, the leaves overhead and underfoot added their russet sadness to the seasonal watershed. Seated on the terrace of Moore Abbey with a spellbound audience of friends, family and assorted canines, I listened to my host, Count John McCormack, unaccompanied singing the ballad *Eileen Oge* in that golden tenor of his with the spurs jumping for crumbs among the tenebrous and sandwich platters and, far away, the cattle lowing at milking time."

We have sex here and there, too, for better or for worse (it may surprise younger readers that it was so widely practised so many decades ago, even the swinging variety). I found some of the related prose vaguely irritating, even if it reminded me a bit of Perelman, as in "Doris was her name, if memory serves me."

A very good read. After all this, the author is probably entitled to feel pleased with himself.

emotional ladder, the end of the line. Rollo May says it can be the beginning.

"Authentic despair is that emotion which forces one to come to terms with one's destiny. It is the great enemy of pretence, the foe of playing ostrich. Despair is a letting go of false hopes, of pretended loves of infantilizing dependency, of empty conformism. Despair is the smelting furnace which melts out the impurities in the ore. Despair is not freedom itself, but is a necessary preparation for freedom. Reality comes marching up to require that we drop all halfway measures and temporary exigencies and ways of being dishonest with ourselves and confront our naked lives."

That kind of confrontation is the one man fears most — to be ruthlessly honest with himself, to not flinch from the mirror. May asks a great deal from his readers; but were it otherwise, his impact on the American psychological fraternity would not be so profound.

Freedom and Destiny is his seventh book. If you can get hold of any of his earlier writings, it might be better to read them first; but it's not necessary. *Freedom and Destiny* stands on its own as a clear and thought-provoking presentation of one, humanist's concern for the community of man.

□

Surrendered Self

FREEDOM AND DESTINY by Rollo May. New York, Delta. 275 pp. \$7.95.

Richard Penniman

ubercane that goes with it, without poetry and flights of imagination that freedom entails, we would be swallowed up in apathy."

May's firm belief in man's autonomy and ultimate responsibility for his own actions has led him into many a formal debate with behaviourist B.F. Skinner on American college campuses. The immense popularity of behaviourism in Israeli psychological forums adds pungency to this next quote.

"The popularity of Skinner's book *Beyond Freedom and Dignity* testifies to the vast number of people who are crying to be told that freedom is an illusion and they need worry about it no longer. Skinner capitalizes with a vengeance on the widespread feelings of powerlessness and helplessness, which are the underlying anxiety of our time; and he reassures people that personal responsibility is *demanded* and that they do not need to trouble

their consciences — if they have any left — about it."

FOR A psychologist so sure about the existence of autonomous man, May's inclusion of the word "destiny" in the title was initially puzzling. A cornucopia of fundamentalisms came to mind, along with the Hollywoodization of the word, summed up succinctly by pop singer Paul Anka's torch ditty, "You Are My Destiny. May explains, "The tendency, present especially in America, to believe that we can change everything at any time we wish, that nothing in character or existence is fixed or given (in Los Angeles not even death) and that now with psychotherapy or the cults we can remake our lives and personalities over the weekend, is not only a misperception of life, but is also a desecration of it."

May has no illusions regarding man's susceptibility to relinquishing his freedom. He quotes Dostoevsky's Grand Inquisitor on three separate occasions: "Man is tormented by no greater anxiety than to find someone quickly to

whom he can hand over that gift of freedom with which the ill-fated creature is born."

Without self-awareness and courage, man will always tend to equate freedom with chaos. The urge to find something or someone (church, state, work, spouse) to take control of one's life can be eradicated only when the forces of both man and nature are acknowledged and integrated into the self.

"Destiny is not to be thought of as a ball and chain that afflict human beings. It is true that, 'There's a divinity that shapes our ends, Rough-hew them how we will.' But it is likewise true, as Shakespeare also points out, 'The fault, dear Brutus, is not in our stars but in ourselves, that we are underlings.' These statements sound like a clear contradiction. But they are paradoxes instead. Freedom is by no means the absence of destiny. If there were no destiny to confront — no death, no illness, no fatigue, no limitations of any sort and no talents to pose against these limitations — we would never develop any freedom."

MAY'S final chapter deals with "the values of despair." Despair has been equated with the evaporation of possibility; the nadir of the

emotional ladder, the end of the line. Rollo May says it can be the beginning.

"Authentic despair is that emotion which forces one to come to terms with one's destiny. It is the great enemy of pretence, the foe of playing ostrich. Despair is a letting go of false hopes, of pretended loves of infantilizing dependency, of empty conformism. Despair is the smelting furnace which melts out the impurities in the ore. Despair is not freedom itself, but is a necessary preparation for freedom. Reality comes marching up to require that we drop all halfway measures and temporary exigencies and ways of being dishonest with ourselves and confront our naked lives."

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□

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• Ze'ev Steinberg, viola	• Teddy Kling, bass

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The rebirth of the Land of Israel has given Pessah greater relevance, and some Seder customs have changed to reflect this. The hope of the millenia, "Next Year in Jerusalem," has been modified by many who end the Seder by replacing that more wistful note with the more triumphant "This Year in Jerusalem," while in the U.S. some add a prayer of thanksgiving for the State of Israel.

Israel is central to the thoughts of our friends and relatives abroad at Pessah, as throughout the year. THE JERUSALEM POST INTERNATIONAL EDITION keeps them posted every week on the news and developments in Israel, and serves as a continuous bond with their spiritual homeland. Give someone a gift subscription to THE JERUSALEM POST INTERNATIONAL EDITION — The Newspaper of the People of the Book.

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Lightweight lives

AT THE beginning of *Proofs of Affection*, it is Rosh Hashana. Sidney and Kitty Shelton (née Solomons) are in *shul* in an unspecified northwest London suburb, their daughter Rachel is at home eating chopped liver with a *milchig* fork to show she doesn't give a damn, and their son Josh is in bed with a high-class *shiksa*.

For the Sheltons have made it. Sydney has done well out of Fancy Goods, Josh is a dentist, Rachel a student, and their other daughter, Carol, is married to a doctor. What more can the heart desire? The *shul* congregation includes a member of Parliament as well as a financial adviser to the prime minister, and Morris Goldapple, gynecologist to Royalty, and in line for a knighthood, although, as Kitty thinks about Cissie Goldapple, "who always has rows with the fishmonger," she reflects that no knighthood in the world can make a lady out of Cissie. Everybody has spent time in Israel, which seems to be regarded as a cross between Valhalla and health farm ("half the golf club is in Herzliya").

Mrs. Friedman plots her story around the Jewish festivals, with each crisis coming to a head at a specific festival. It is clear that the authoress, although obviously a devout and knowledgeable Jewess, knows perfectly well all is in question, and that the Sheltons represent a watershed. The elder Sheltons are all of a piece — their children — divided people. Josh may be in love with the *shiksa* but he is full of guilt at not being in *shul*. Rachel "did not deliberately set out to displease her parents. Neither did she want to disclaim her Jewishness. To do so would be to invalidate an important part of herself. They refused to understand that she felt passionately identified with Zionism and irrevocably with her people. She

PROOFS OF AFFECTION by Rosemary Friedman. London, Victor Gollancz, 208 pp. £7.95.

Aviva Even-Paz

acknowledged the Torah too, but believed that its message had long ago been absorbed into the mainstream of contemporary thought and had become the common property of Jew and Gentile alike; that its myriad life-consuming injunctions were no longer relevant and the confusing and arbitrary hedges which had grown up round them obsolete." Carol, on the other hand, is turning out to be exactly like her mother. She has two children, with a third on the way, and has developed a pronounced distaste for sex. Her husband, Alex, is trying to persuade her to move to Godalming (they talk about it as if it were Outer Mongolia) in the hope it will give them a new lease of life.

There are also the numerous Shelton relatives — aunts Freda, Beatty, Dolly and Mirrie, and Sydney's brother Jules (née Juda). Their children and grandchildren, however, have names like Vanessa, Kevin, Dean and Craig. Mrs. Friedman is expert at the telling touch that conjures up a world: "She glanced idly at the semi-circular wall lights, the standard lamp, the 'dancing lady and harlequin' on the bird's-eye maple table, the dressing-table with its triple mirror edged in peach glass, all of which had gone out of fashion and come in again."

THE USUAL Jewish concentration on food is dealt with in a devastating description of two pairs of aunts and uncles eating in a non-Jewish restaurant somewhere in Borehamwood (no journey too far for a good *fress*). "From the trolley

they ordered four different desserts. Four pair of eyes wate watched as the generous portions were served. Four pair of spoons were taken up simultaneously and crossed like swords. Beatty reached for Harry's profiteroles, Harry helped himself to Freda's gateau, Freda dug into Leon's *crème caramel* and Leon aimed for and speared a piece of strawberry flan from Beatty's plate."

The core of the plot is the discovery that Sydney has a fatal tumour on the brain, and how he and particularly Kitty cope with this blow. She concentrates more fiercely than ever on good works, particularly the Ladies Guild attached to the *shul*. Endless fund-raising for British ORT, Children and Youth Aliya, East End Jewish scholarships, Friends of the Hebrew University etc., keep these ladies very busy indeed. And if you think there is any agonizing soul-searching about what their life really adds up to in the light of Israel's existence, forget it. In a way one can even faintly envy them as they go their busy, busy, single-minded way.

In the end, Kitty manages painfully and partially to come to terms with Sydney's death, helped by her putative *shiksa* daughter-in-law who shows surprisingly sensitive depths, and a gratifying willingness to learn about all things Jewish. Rachel ends up with a nice Yiddish boy after all, and Carol's frigidity melts in the salubrious Surrey air.

Mrs. Friedman, wife of a London psychiatrist, is an expert story-teller and a master of social comedy. This apparently light-weight novel says more about Anglo-Jewry and similar communities in Europe, America, Australia *et al* than a thousand long-winded sermons and scientific dissertations. You cannot help reflecting that, with such a full Jewish life as depicted here, who needs Israel? It is a question that will echo long after you have finished reading Mrs. Friedman's most enjoyable novel.

Paperback thrills

IN SOME WAYS nearly every novel written by men these days seems to have the nature of a thriller or adventure story even if it doesn't deal with horror, mystery or murder. Five new works give substance to this view — all of them well-written and all of them individual in style and approach.

Lamprey's Legacy by Richard Shaw (Avon, New York, 254 pp., \$2.75) involves search but no murder or even mayhem. A rich man has died leaving his fortune to his son — whereabouts, parentage on the mother's side, even name unknown. The lawyer assigned to be executor of the estate sets out to find him.

This is no flat narrative. The lawyer is a person in the round and so are the startling number of wives that the dead man had in the course of his strange life. Gradually they and the character of the dead man and that of his son — for it turns out that there is a son — grow as the search progresses.

The whole story is written with a light, sophisticated touch, a sense of dialogue, a sharp humour and yet a sincere serious streak that makes for easy reading. If the solution doesn't quite measure up to the problem, at least the going is good. **Thomas Hauser's Missing** (Avon, 255 pp., \$2.95), made into a movie

Dora Sowden

by Costa-Gavras, won a Golden Palm at the Cannes Film Festival in 1982. It is no less a mystery story for being based on truth.

Charles Horman was murdered in Santiago by the Chilean military for various given reasons but mostly because he was thought to know too much about U.S. participation in President Allende's overthrow. Where Chilean politics are described, the story is rather confused — but who can straighten out any South American situation? Where the author gives a straight account of the efforts of Horman's wife Joyce, their friend Terry and Horman's father Ed to find out what happened, the drama is of the highest order. Their heart-breaking quest in dangerous circumstances makes a terrifying book.

THOMAS FLEMING, author of more than a dozen novels and an almost equal number of non-fiction works, knows how to carry the reader through his pages. **Dreams of Glory** (Warner, New York, 492 pp., \$3.95) is set in the days of the American Revolution against New York (British held) and Philadelphia (American). The way men and women seek to turn cir-

cumstances to their own profit is a major issue in this first-class drama woven from well-worn material. Historical characters appear often. One of the fictional figures is a dark beauty of mixed blood and Jewish blood, but the Jewish element is slight, centring only for a while on the beauty's father who is murdered in New Orleans.

The **Elementals** by Michael McDowell (Avon, 292 pp., \$2.95) aims at and succeeds in being a horror story. The matter-of-fact style, the way trivial details lead up to gruesome ones, the clear ordinary conversations all building towards terror are reminders of Richard Hughes's *High Wind in Jonathas*. There is a 13-year-old girl who doesn't accept adult assessments — and that strengthens the resemblance. Yet the story becomes too spooky, too far-fetched for either ESP or E.T.

If you believe in the transmigration of souls, John Coyne's *The Shroud* (Berkley, New York, 297 pp., \$3.50) is for you. It is so well written that it is a pity it is not a thriller. It is the story of a man who, written that its jumble of trances, murders, personal relationships and Catholic attitudes suspends disbelief for a while and keeps one shocked, shivered and spooked. A young Catholic priest finds that when he meditates he slips into previous existences — in one of them he was Judas Thomas, brother of Jesus. So take it from there, together with horrible modern bits.

THE FIVE GENERAL, the main enemy is (a) Lebanon and Syria, and one aim is to pit Beirut (Syria) and Saboun (to pounce the Christians (to revolt)).

And "the weak link in the Arab coalition is Lebanon. Muslim rule is artificial and easy to undermine. A Christian state must be established whose southern border will be the Litani (River). We shall sign a (peace) treaty with it."

BG's diary entries for June 11 and May 24, 1948 seem to have a familiar ring to them. They should. They represent that stream of Israeli geo-political thinking which emerged even before the establishment of the state and always saw Lebanon as the "detachable weak link," regarding the Christians as the vehicle for such a "detachment." This approach ultimately flowered in the Rabin administration's cautious alliance with the Phalange during the Lebanese Civil War and Begin and Sharon's incautious nexus and adventurous fling six years later.

The Maronite connection is only a minor item of interest in the more than 1,000 pages of the diaries Ben-Gurion kept during the War of Independence. Sharet (then Shertok) found that he was too busy to jot down the day's events. Not BG — despite his daily 20-hour workload, and the overseeing of the establishment of a state and its institutions, and the close running of a multi-front war, Israel's most difficult. BG had a thing about taking notes. At most meetings he — not a stenographer — jotted down what was said, usually by his interlocutors, not by himself. Those with him disconcertingly saw most of the time only the top of his head, his hand moving pen on paper. Once he looked up and stopped writing, one visitor told me, "you knew you must stop talking. You had exhausted his interest. The meeting was over."

So BG, except for the rare times he was laid up sick (as at the end of the first truce), kept daily notes of his activities, the war's progress, what people said to him and, occasionally, his feelings about some war-linked or political issue (never anything "personal").

AS SUCH, the diary has been, and remains, one of Israel's major historical documents, to which researchers have had relatively free access in the past few years in Sede Boker.

Now, in a major boon to the reading public, the Defence Ministry has issued almost verbatim the complete diaries, with scholarly notations, and introductory reviews of each period by the editors.

For historians and historically-

Diligent diarist



YOMAN HAMILHAMA, TASH'AH-TASH'AT (The War Diaries of David Ben-Gurion 1948-1949), edited by Gershon Rivlin and Elhanan Orren, Tel Aviv, Defence Ministry Press, 3 vols. 1127 pp. No price stated.

Benny Morris

mindful laymen alike, this is certainly the most important work published in Israel in recent years.

However, two reservations. First, reading through the diaries like a novel is not possible. There are lists of arms ordered and arms shipments received, lists of IDF manpower, broken down into brigades and battalions, at each point in the war, lists of officials met and officials appointed — which will break the flow for most. And the abrupt manner of the bulk of the writing — a half sentence to the situation in the Galilee, then 20 words about a meeting with Yadin, 10 words about settling new olim — make continuous reading of the three volumes something of a trial.

Second, BG wrote the diaries with the full knowledge that history was looking over his shoulder, that researchers would one day pore through them. He was careful about what he wrote down and how he wrote it. Throughout, one gets the

feeling of care taken and restraint imposed — in references to particular people and specific controversies and events. And one is dealing here with an extremely clever, indeed wily man — what he wanted to hide stayed hidden or presented in a self-serving manner.

But these reservations aside, the volumes are a gold-mine for those interested in the War of Independence, the decision-making processes during the war, the relations between the different personalities and power-centres in the Yishuv, and BG himself (not so much the person as the nation-builder). There are no great "revelations" here, but BG did not omit controversial topics or the thinking of dissidents (though he often utilized an editorial "brevity").

SOME OF THE most interesting pages are in the first volume's almost literal transcriptions (they must have seen only the wavy white hair hunched over the notebook) of BG's semi-regular meetings with key defence people and Arabists early in the war — Gad Machnes, Elias Sasson, Ezra Danin, Israel Galili, Yigael Yadin (Sukenik), Yitzhak Sadeh, Josh Palmon, Yigal Allon, Moshe Dayan.

On January 1-2, 1948, these experts held a double session with BG: How to react to Arab attacks, what to do about the moderates and the Mufti, etc. There is criticism of Hagana actions as well as con-

troverial proposals.

Machnes, later to be director-general of the Minorities Affairs Ministry, charges that the Yishuv's forces have spread the conflagration and fanned the flames. "A bad mistake was made at Hassas (where following an Arab killing of Jews stemming from a blood feud, the Palmah, apparently contrary to orders, attacked an Arab settlement on December 18, 1947, inadvertently killing some women and children, and spreading the conflict to an area hitherto largely quiet)... Many [Arabs] would have stayed quiet — if it had not been for our provocative attacks, for example in the Negev." Machnes went on to propose massive retaliatory strikes — "brutal and strong reaction... (we) must hit (them) without mercy, women and children included. Where we attack there is no need to distinguish between the guilty and the not guilty. (But) where there was no (Arab) attack — we should not attack."

Sasson then brings examples of Jewish over-reaction or mistaken reactions in Jerusalem.

Dayan demurs: "Hassas. Without going into the question of who ignited the Upper Galilee — in retrospect the operation had the desired effect, and the inhabitants of Hassas turned (to us) with a proposal for peace."

BG'S ATTITUDE to the local Arab population in the areas eventually conquered by the Hagana remains ambiguous. He wants the Arabs to follow the lead of the middle class in Haifa and Jaffa — to flee the country. But how far he was willing to precipitate and promote such flight, directly and indirectly, using "Hagana/IDF forces, remains unclear from the diaries.

He writes of his visit to Haifa on May 1: "I passed through... the Arab quarters. A fantastic and terrifying spectacle. A dead city, a city-corps. Only in one place did we see two old people sitting in a half-empty shop... Grain silos, shops, small and large houses, old and new — without a living soul save stray cats... How did tens of thousands flee in such panic — without sufficient cause...? What caused this flight? Was it only orders (to leave) from above? It does not seem reasonable that very wealthy people... will abandon all their wealth because someone ordered them to do so. Was it fear?"

Yet, it is known that a few days before, looking down from a balcony at the Arab panic departure, BG noticed some soldiers holding up a column of Arab civilians. "Why are they delaying them? Let them flee," BG is reported to have said to Danin.

The diaries are far better on the subject of the "generals' motives," which BG had to face and break during the war.

And on this subject he quotes his opponents liberally and fairly. Quoting Yadin about himself, BG jots down on July 4 (just before he took to bed with his political-reality-ness): "there were unjustified blow-ups. He (BG) had a nightmare fear about Jerusalem — because BG worried too much about Jerusalem, as if he, Yigael (Yadin), Jerusalem was not precious to him. (According to Yadin) I interfered unnecessarily in the order not to send two mortars to Jerusalem. I ordered the capture of Deir Ayub — but there were no forces. I interfered in the sending of the Seventh Brigade prematurely... The functioning of the Seventh Brigade at Latrun was catastrophic... The Palmah (said Yadin) was a brave, disciplined force. I (BG) regarded the latest appointments (in the IDF brass) as a conspiracy (against him)." And so on.

Eventually, BG won. Galili was distanced from the military decision-making, Allon was not given OC Central Command (though he was to command the successful Dami Operation).

Editors Rivlin and Orren have made very few omissions from the original manuscripts. Many are justified deletions of lists — of arms shipments, manpower, etc. (perhaps even more blue-pencilling could have been managed without injury to the text). But some are questionable.

In the entry for August 6, 1948, BG, as published, wrote about possible further pools of manpower for the IDF: "In England no real mobilization (of Jews) has yet taken place. North Africa is an untapped source, though the human material is difficult — it has a low cultural level, (...)." What the editors deleted at this point is not explained. And while it is easy to guess, one can see no real justification for the editing of BG's thoughts, wars or otherwise.

Occasionally, too, the editors fail to provide enlightenment on certain subjects left unexplained by BG, such as his references in Volume III to Jewish atrocities in the Galilee and in the Negev (October-November 1948), and to the commission of inquiry headed by Yaakov Shimon Shapira to look into the charges. What the commission found out — about labour, Battalion 89, etc. — is not explained by BG or the editors. Which is a shame.

But all in all, the three volumes are a work of scholarship and a major addition to the historiography of the State of Israel.

Concrete candour

NEW ISRAELI ARCHITECTURE by Amiram Harlap. New Jersey, Fairleigh Dickinson University Press, 355 pp. No price stated.

Abraham Rabinovich

founders. Villages founded by Baron Edmond de Rothschild, such as Rishon LeZion, resembled French Mediterranean settlements, while the restrained German influence of Hadera or Petah Tikva, notes Harlap, reflected the origins of their founders.

The construction of Gymnasias: Herzliya, the first Hebrew high

school in Tel Aviv, in 1906, marked the first attempt at a significant architectural statement by the reborn yishuv. "Unlike other colonists, who drew upon the architectural heritage of the mother country," writes Harlap, "the Jewish settlers in Palestine had no real architectural tradition that they could call their own." The Gymnasias architect, Barski, borrowed arches from the Arab vernacular and built battlements on the parapet in an attempt to evoke the biblical period.

Oriental eclecticism began to give way in the 1920s to a modern style introduced by European immigrants such as Yohanan Ratner (Jewish

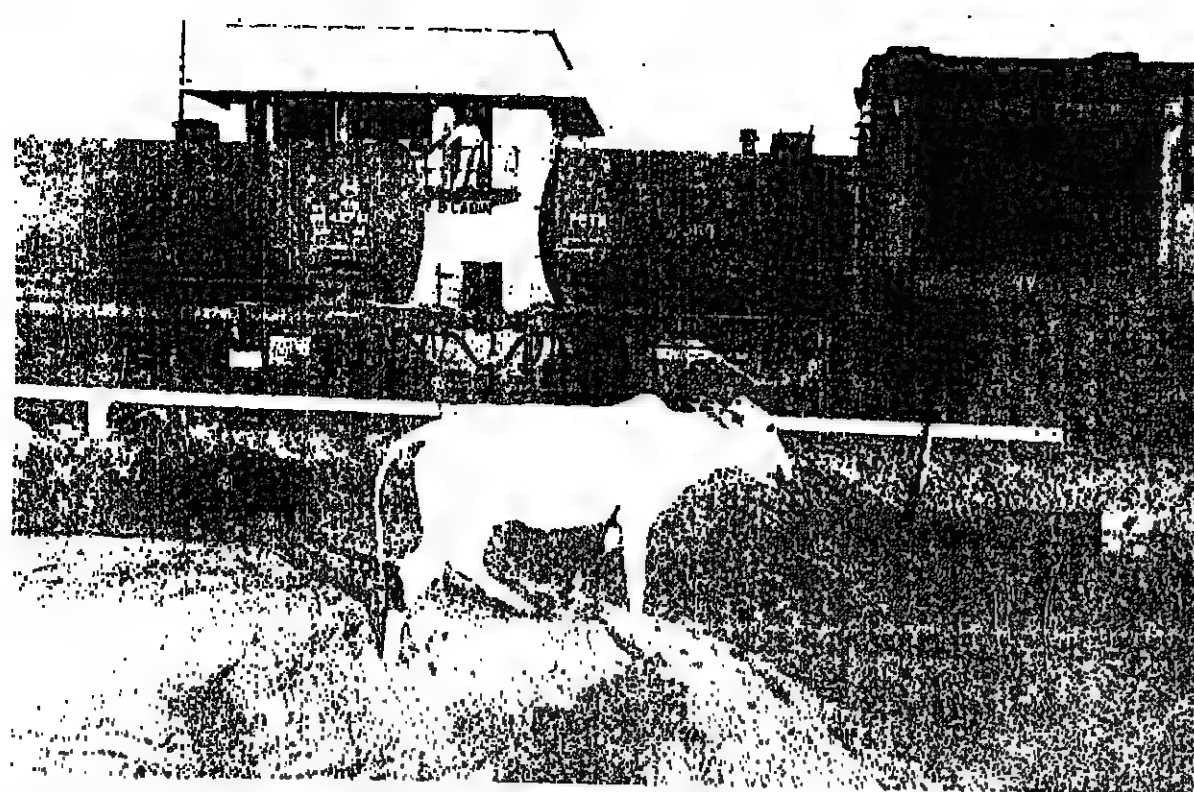
Agency headquarters), and Richard Kaufman (who designed many of the early kibbutzim and moshavim, as well as numerous villas, including the one that now serves as the official residence of the prime minister).

THE WAVES of immigration in the 1930s brought many architects bearing a new modernism as set forth by the Bauhaus School and Le Corbusier. At the same time, young Palestinian Jews were going to Europe for training in architecture. The severe style of the period, says the author, "reflected the Bauhaus philosophy as accepted by a Spartan and puritan society."

The founding of the state and the influx of hundreds of thousands of immigrants within a few years resulted in a period of improvisation

when architectural fancies gave way before the need for shelter, quick and cheap. The architectural fatigue, says Harlap, was a consequence of years of national struggle "compounded by a sense of claustrophobia that was the result of years of confinement to a Middle Eastern enclave of a people who were essentially European."

In the mid-'50s, a new wave of Israeli architecture began to emerge, with considerable influence from Brazil, where architectural development had not been hindered by World War II. The playful use of exposed concrete was one example of this influence. Gradually, Israeli architects gained the self-confidence and the awareness to identify local needs and produce their own solution.



(Above) Far East Impression, photograph by Baruch Raviv. (Right) Mixed media on paper, by Uri Lifshitz.

The Lifshitz line

URI LIFSHITZ never deals in grey matter. He makes his feelings about things and people (especially friends), known through his art, displaying them frontally and at attention without the slightest sense of shame.

More often than not, one must look way beyond Lifshitz's surface innares, for he loves to play with symbols and allegorical signs, not as a means of hiding emotions or ideals, but because clearly-stated replacements for reality only help to accentuate that reality. In his current exhibit of graphic works (drawing, prints and mixed media), Lifshitz sets out to defend Shmuel Kraus who, justly or unjustly, has had his difficulties with "the law."

Lifshitz's noble portraits are taken from genre photos of Kraus. Their linear interpretations are charged and powerful, standing as independent works of art, divorced from the touchy subject matter if necessary. It is easy for the spectator to appreciate Lifshitz's pictorial energy without having to assume political or social parallels.

Dissecting his compositions exposes a two-tier system operating on the picture surface. The first relates directly to the subject's physically (portrait, pose, gesture, clothing, action), while the second, in a kind of counterpoint, are fields and

Gil Goldfine

threads of linear rays that cover, surround, attack, disguise or support the figurative armature. These two basic elements are emphasized by his nod to parable or ethical messages by the inclusion of such obvious, but beautifully rendered, drawings of classical cherubs, arrogant birds of prey and friendly hounds.

Even when using the most simple intaglio technique (burin, scraper and needle), Lifshitz is a fearless draughtsman, injecting an inordinate amount of drama into his designs by taking a vantage point from above, looking down and into the picture's frame. (Gordon Gallery, 95 Ben Yehuda, Tel Aviv.)

IN HIS FIRST Tel Aviv exhibit since 1976, Eytan Arnon, a member of Kibbutz Beit-Zera, shows a score of black and white and tinted mixed-media prints. Etching and aquatint, layered with transparent serigraphy, are used for semi-figurative abstract compositions, most of which employ a dated, reductive style of flattened geometric and organic shapes intermingling, overlapping and cogwheeling into each other. Arnon adores the arabesque and uses it to

curl everything he observes into linear contours, from the slender limbs of a ballerina to natural landscape phenomena such as sky and earth.

Arnon's gallery mate, Zeev Krisher, shows ordinary and uninteresting marble sculptures. Representing a combined surrealist and minimalist conditioning, Krisher's work places natural against machine-polished solids, resulting in an end product that is stodgy and overly theatrical. Pink, black and grey marble masses with rough edges or flat planes fit into one another like a puzzle, or lay scattered around *in situ*.

In the rare piece (or detail), Krisher's sculpture projects a feeling for place, an out-of-the-way temple or an archeological ruin. But the general impression cannot hold one's attention for long; and the fact that the sculptures are placed on the floor, instead of at viewer height, makes their importance as serious works of art even smaller. (Gallery for Photographic Art, 19 Frishman, Tel Aviv.) Till May 1. Several photographs by Baruch Raviv are titled "Impressions of the Far East." Raviv's print technique is adequate, as he keeps his tones mellow and consistently soft throughout; but his attention to subject-matter leaves one unimpressed.



It is very difficult to understand what Raviv's photographic motivations were, for he neither takes a stand, captures a mood nor documents a specific aspect of life or landscape. Things just roll by, unattended and without importance. (Gallery for Photographic Art, 19 Frishman, Tel Aviv.) Till May 2.

ANOTHER ADVOCATE of New Painting, Rachel Ben-David, brushes away violently within a limited palette of cadmium red, ultramarine blue, black and white (grey). Her horizontal panels are figurative studies, largely of falling and flying people whose flat shapes and pointed limbs make it almost impossible to understand their meaning.

Like all the other young expressionists, Ben-David says nothing new; nor does she say something old any better. Young painters have to begin taking hard looks at art that was created a long time ago — let us say 10 or 20 years back. And for real adventure, Velasquez, Van Gogh and Delacroix for starters. (Kibbutz Gallery, 25 Dov Hoz, Tel Aviv.) Till April 29.

FIVE YEARS after his death, Zvi Schor, a guiding spirit of Israeli genre and landscape painting, is being honoured by a memorial

retrospective at Petah Tikva's Yad Lebanim. Till April 28th.

ONE OF CANADA'S leading "magic realists" is Tony Forrestall. Using egg tempera techniques and unusual shaped canvases Forrestall brings a special note of interest to his art. Forrestall represents the vanguard of several Canadian artists expected to work in Israel this summer under the auspices of the American-Israel Cultural Foundation, the Israel Foreign Ministry and the Canadian Embassy. (Habimah Theatre Foyer, Habimah Sq., Tel Aviv.)

JERUSALEM GALLERIES:

□ Drawings by Tami Bezalet. (Debel Gallery, Ein Kerem.) Till April 19.

□ Exhibition of collage prints by Gwen Gladin. (Nora Art Gallery, 9 Maimon.) Till April 20th.

□ 13 Artists Work with Material. Includes Ullman, Yoeli, Ogen, Morris, Eshet, Kitchin, Tumarkin and others. (Jerusalem Theatre Foyer.)

□ Works called Weapons and Ritual Objects by Dina Hoffman (Artists House, 12 Shmuel Hanagid.) Till April 25th.

□ "Cross Section I," a group show of Jerusalem artists. (Artists House.) Till April 25th.

posted his copy on time. He fully understood that Haifa, with its smaller Tel Aviv readership, played third fiddle to Jerusalem and Tel Aviv.

When space was not available, it was always the Haifa reviews that were shunted from the weekend magazine to the daily pages, or held over to the following week. Ephraim never picked up the phone to remonstrate. In the course of more than three decades of association, I never heard him utter a single complaint.

Ephraim Harris was, above all, a gentleman. He treated his profession with respect. He treated the work of artists, great and small, with the utmost courtesy. Artists, dealers, curators — and this editor — will all miss him.

— will all miss him.

A critic and a gentleman

Meir Ronnen

hibit was too mundane to receive his full and measured attention. He saw as his primary task something that has guided his colleagues at *The Post*: the need in the first instance, to report the nature and character of what is being exhibited.

He rarely said that anything was particularly good. When he did, you knew it was worth it; praise from Ephraim was praise indeed. For the most part, he contented himself with pointing out the best of what an artist had to offer. In this way, he

also made the artist aware of where his own strengths — and weaknesses — lay. His insight was usually acute.

THE HAIFA AREA was the last bastion of figurative art in this country in a period of change. Ephraim continued to deal patiently with more traditional painting and sculpture when most of the pleasurable shock of the new was

being experienced in Jerusalem and Tel Aviv. But as times changed in Haifa as well, he brought to his writing a full appreciation for conceptual and new abstract art.

He brought too, an informed understanding to the nuances of Far Eastern art at Kibbutz Hazorea and at the Japanese museum. He also chronicled, *inter alia*, the expanding art life of the area, from Ein Harod to Ein Hod and, more recently, at Haifa University.

Over the last few years Ephraim battled failing health. He doggedly travelled to shows and always

WHEN IT COMES to buying cleaning supplies and dry foodstuffs, the huge Co-op Tel Aviv-Dan Hasharon supermarket chain has finally recognized what many wise consumers have long known: that it is cheaper to buy these in small, scruffy shops in and around the open-air and wholesale markets than in the modern chain-stores. Realizing that it can't fight 'em, the Co-op has decided to join 'em.

It has launched its own chain of super-discount stores, but as an entirely separate company for which it has chosen the curious name Shem-Tov and Sons, which is packed with ethnic implications. Its advertising campaign features a fictitious character "Shem-Tov from Levinsky Street" (centre of the Tel Aviv wholesale trade) who "immigrated from Bulgaria as a child" and wants to do the public a service by selling "the best possible merchandise at the lowest possible prices." The full-page ads go on in a personalized, ungrammatical Hebrew — which many readers are bound to find condescending. The Shem-Tov and sons logo carries the slogan "authorized wholesaler, sells also to individuals" — whereas the main intent of the chain is clearly retail for the general public.

I find it particularly ironic that a chain affiliated with the Histadrut feels it necessary to so disguise its image in order to appeal to the working masses. The management of Co-op Tel Aviv admits it was partly inspired by the success of the "Albert Perot" image, portrayed by Haim Banai in advertisements of the Fruit Marketing Board. Benny Ga'on, managing director of Co-op Tel Aviv-Dan Hasharon, says there is no intention to deny Co-op's connection with the new chain — but not to advertise it either.

Ga'on and the manager of the new chain, Elihu Kremer, say they meant the name and promotion tactics to inject some humour into the commercial fray, and if the choice evokes lively comment, so much the better.

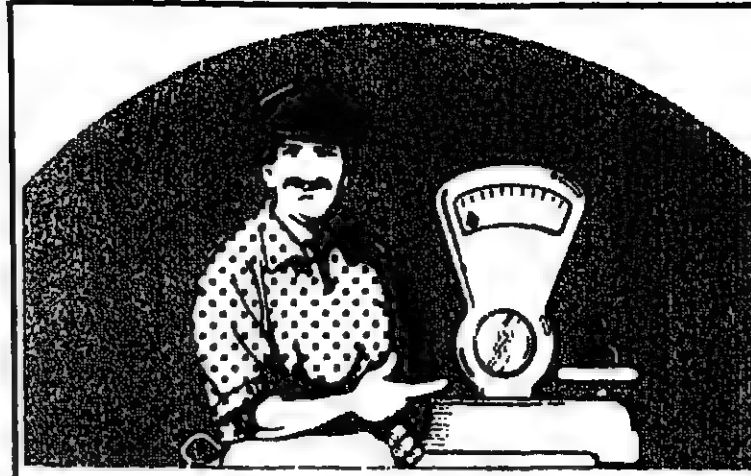
Not content, however, I asked the protector of consumer interests at the Ministry of Industry and Trade, Ovadia Shraga'i, if the campaign was consistent with truth-in-advertising under the Consumer Protection Law. Shraga'i said his initial reaction had been to accept the Shem-Tov and Sons approach as a legitimate promotion gimmick, "a sort of Purim joke," but promised he would seek the opinion of his legal adviser.

Meanwhile, the first four branches of Shem-Tov and Sons are operating in Petah Tikva, Bat Yam, and two locations in Tel Aviv, (in Rehov Dafna and in Yad Ellahu), all in the abandoned premises of former small Co-op self-service stores. The chain plans to have 20 branches by the end of the year throughout its whole district which ranges from Hadera to Eilat. The next two, to open shortly, will also be in Tel Aviv, on Rehov Basel and Rehov Avigdor.

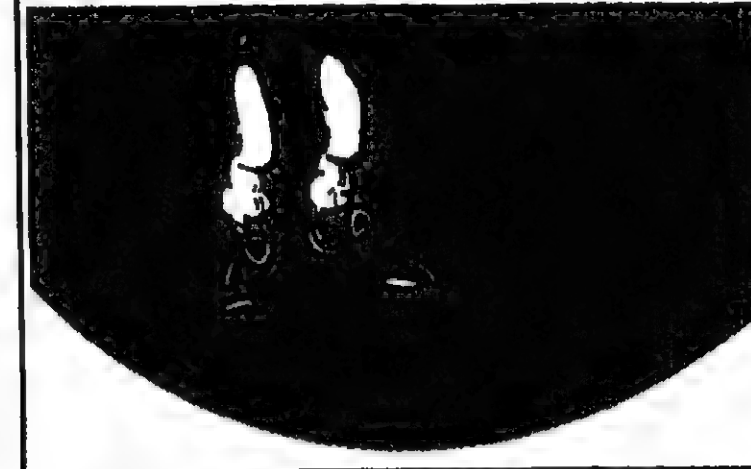
Shem-Tov and Sons sells a limited variety of items, only some 300-400. There is nothing which requires refrigeration, and no fresh fruits or vegetables. It specializes in household cleaning and paper supplies, packaged and lined food products, and some housewares and textiles. Prices are said to be an average 15-20 per cent cheaper than in regular Co-op Supermarkets.

In a sense, they will be competing with the Co-op's own warehouse-style Super-Shuks, which are themselves some 10-12 per cent cheaper than Supermarkets. A regular Supermarket offers about

I can get it for you wholesale



שם-טוב ובניו



MARKETING WITH MARTHA

8,000 items, and a Super-Shuk around half that number.

The Shem-Tov management says it can be so much cheaper than Co-op on the same brand-name products not only because of simpler premises and smaller staff, but because it will look for bargains from manufacturers and importers.

But it promises it will not sacrifice quality. The new chain will not honour credit cards; payment must be made in cash or by personal cheque. Weekday hours will be 10 a.m. to 7 p.m. non-stop.

Co-op took the same occasion to announce that its Supermarkets and Super-Shuks are going to greatly increase their "house-brand" merchandise — lines which carry its own label rather than another brand-name. Some lines, such as spices, are being made by the Co-op itself, while others are being ordered from outside manufacturers. For instance, Sunfrost frozen vegetables will be sold both under their own label and under the Co-op's, at slightly different prices. In general, house-brands can be 5-25 per cent cheaper than comparable name-brand products.

A MAJOR dilemma in my house-cleaning this year has been what to do with the increasing number of one-time-use glass bottles and jars collecting in my pantry. One can use only so many as storage containers, and I find it distressing

to toss them into the garbage bin when glass is a prime candidate for recycling.

Even Carmel wines no longer come in returnable bottles, and although the winery claims it is accepting empties for refund until April 30, most supermarkets are ceasing to accept them after mid-April — which will not help us with the Seder empties. Friedman-Tnuva wines have also gone over to one-way bottles, but so far the other major wineries (Stock, Ashkelon and Eliav) are continuing to charge deposits and take back their own bottles. In fact, Eliav of Benyamina has just invested \$100,000 in bottle-washing equipment.

At long last, I can report some progress in the collection of household glass for recycling. In the trans-Yarkon neighbourhoods of Tel Aviv, there are already some 1,000 courtyard containers for used bottles, and the municipality has now given its formal approval to this "trial."

Bat Yam also has some bins already, and Holon, Bnei Brak, Givatayim and Ramat Gan are slated to get them soon. Other parts of the country are not so lucky.

The long-awaited collection project is a joint effort of Akim, the society which aids the mentally handicapped, and Iskal, a year-old commercial recycling firm. Every bottle tossed into the bins will mean a contribution to Akim, just as vir-

tually all the waste paper collection benefits the Soldiers' Welfare Association. Akim's director, Yair Gilboa, has been negotiating the necessary arrangements with Dan Region municipalities, which should be welcoming the effort with open arms.

I'm told that glass makes up 20 per cent of our household waste, and every bottle means that much less work for garbage collectors. Recycling aids ecology, as glass does not decompose in the garbage heaps, and it aids the economy, as new glass can be made from the old, with less need to spend foreign currency on expensive imported soda ash for the purpose.

While Akim's name is on every bin, the actual responsibility for placing and servicing them belongs to two enthusiastic young Israelis, Arye Spinner and Motti Shamir, who spent some time in South Africa and got the idea there. Their company, Iskal, near Tel Hashomer in Ramat Gan, was established largely with money from "good South African Zionists," who are willing to wait several years to see any return on their investment.

Iskal has an arrangement with Phoenixia, the Koor company which is the country's sole manufacturer of glass, to buy up all it collects.

Iskal makes it fairly obvious that it would like to get sole rights to glass collection for the entire country, but says it would take four or five years to spread bins everywhere, because of the large investment required.

The system has been made as easy as possible, to encourage citizens to use it. All colours of glass may be tossed into one bin — unlike many places abroad, which require it to be separated into brown, green and clear. Iskal will do this itself. It is not even necessary to rinse out the empties, and it doesn't matter if the bottles break when they fall into the bins. Because they will be placed in the courtyards of apartment blocks four storeys and higher, residents will have virtually no carrying to do. Where buildings are smaller, there will be central neighbourhood bins.

For the present, however, Israelis are more likely to find containers for waste paper than for glass. In much of Tel Aviv, there are green burlap sacks in courtyards; elsewhere, orange-coloured neighbourhood bins are the rule. Virtually all this is the activity of Amnir, a subsidiary of the Hadera Paper Mills, which collects and processes waste paper, and channels some of the proceeds to Soldiers' Welfare.

THE FIRE at the Amnir plant in Hadera last month destroyed some 6,000 tons of recyclable paper — slightly more than one month's collection. However, I was relieved to learn that the plant itself was completely unharmed, and Amnir is working full swing and anxious to make up the losses. Business firms with large amounts of paper can get pick-up service by selling it directly to Amnir. (main office, 063-36849) or arranging to donate it to their regional Soldiers' Welfare office.

Eilat is about the only town with no waste-paper collection; it is considered too remote to be worthwhile. Jerusalemites complain about the scarcity of bins in the Capital.

Amnir tells me the new head of the Jerusalem sanitation department is more receptive to the project than was his predecessor, and 100 bins have just been added in the city.

I RECENTLY encountered an interesting project which mixes business and philanthropy. It is called Gypsy-Nakash, and is a warehouse store in the industrial zone of Rishon LeZion, selling clothing, footwear, and some cleaning supplies to large families at rock-bottom prices, just enough to break even. Actually, anyone can shop there, but an additional 10 per cent discount is given to families with four or more children (with an I.D. card as proof), to members of the Zehavi organization for big families, and to disabled soldiers.

Gypsy-Nakash is an offshoot of just plain Gypsy, which is a strictly business firm which has had a meteoric success in becoming one of our leading sports shoe manufacturers within two years. It claims to be third in size in the country, after Gali and Hamgaper, Spokesman for both Gypsy and Gypsy-Nakash is 37-year-old Zion Golan, who established the Tel Aviv shoe factory with his brother Yossi, 32. Their father was a cobbler from Tripoli, and they had their first success with beach slippers, then gym shoes, and this summer will launch Gypsy sandals.

Its sports shoes, says Golan proudly, average half the price of other leading local brands and one-third the price of big-name imports. The Shekem chain carries Gypsy, as do many private shops, and it has done some trade with Unifil, has already exported to Australia, and is negotiating for an order from Germany.

The newly-opened Gypsy-Nakash warehouse store, Golan says, grew out of his childhood memories of what it felt like to receive charity packages of used clothes. He feels retail stores here operate on too high a mark-up, necessitated by their credit terms with manufacturers. He decided to do something directly to offer less affluent families an opportunity to buy at low prices.

In Rishon, one flight up in a factory-like building, Gypsy shoes cost about 40 per cent less than in regular shops. So do the products for children and adults from half a dozen other clothing and footwear firms that have agreed to provide reportedly first-quality goods at virtually non-profit prices, as a goodwill gesture. Mustang, Solog, Ravit and even Gypsy's competitor Hamgaper are participants.

For a warehouse-style store, the place is surprisingly attractive, has fitting booths, and will offer free coffee to customers, a touch of class one usually finds only at more expensive establishments. As at ordinary commercial stores, payment is not only in cash, but with Visa, Isracard, personal cheque, and even in instalments on large purchases. Hours are 9 a.m. to 9 p.m. weekdays, till 3 p.m. Fridays, and after the Sabbath on Saturday nights.

The Rishon store is intended as the first in a countrywide chain, says Golan. He plans to open next near the Central Bus Station in Tel Aviv, then in Ramat Gan. There is really nothing to stop affluent families from shopping at Gypsy-Nakash, he admits, even though the project is meant to be semi-philanthropic.

JOAN COMAY, honorary president of the Society for the Protection of Animals, Jerusalem, has written to tell me that it too has recently opened a cattery, for boarding pets while their owners go on vacation. She says the cats are accommodated in luxury, each in a small wooden house on poles, accessible by a special ladder.

Martha Meisels

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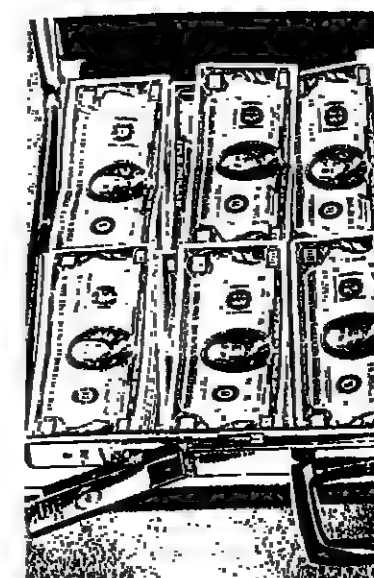
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Cover artwork by Alex Berlyne

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 - 2.15 p.m. "Halakic Responses to the Holocaust"
Professor Daniel Sperber, Bar-Ilan University
 - 4.15 p.m. "The Holocaust as an Epoch-Making Event in Jewish History"
Professor Emil Fackenheim, Hebrew University
- THURSDAY, APRIL 27, 1984**
- 8.15 a.m. "Jewish Responses to Persecution:
The Synagogue and Its Liturgy"
Professor Lee Levine, The Hebrew University
 - 10.15 a.m. "Testimony of a Survivor"
Mr. Simcha Rotbard
 - 2.15 p.m. "Teaching the Holocaust"
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 - 4.15 p.m. An Open Discussion Between German and Jewish Students

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WHEN TAMI won three Knesset seats in the 1981 elections, becoming the first Oriental Jewish protest party ever to do so, observers chalked it up to the magic of the name carried by Tami leader Aharon Abuhatzera, scion of a long line of rabbis and holy men revered by North African Jewry. Also important in Tami's success, it was held, was his followers' belief that he had been the victim of a plot by the Ashkenazi establishment, which had supposedly brought him to trial on trumped-up charges of bribery.

In 1984, the last person to rely on the attraction of a name or on a sense of outrage among his followers caused by passing events would be Abuhatzera himself, still the undisputed leader of Tami despite his recent jail term for embezzlement. Since Tami joined the Likud coalition in 1981, he and other Tami leaders have been busily building an array of institutions intended to provide social, religious, educational, cultural and other services to their constituency.

During the last two years, Tami has set up 10 non-profit associations (*amutot*) to carry out these services for the party faithful, and to attract new supporters to the ranks. The associations were founded and run by party activists, and coordinated by Abuhatzera and his loyalists at the top. While some of them are still getting organized, others have already gone into action, spending tens of millions of shekels in the process.

Where has the money come from to finance these ventures? It would be a mistake to look solely in the direction of Tami's well-heeled supporters in Geneva or New York, although Tami has received large contributions from Swiss magnate Nessim Gaon, American Sephardi leader Steven Shalom and Leon Tamman of England.



TAMI'S success at setting up an institutional base for attracting and maintaining support is a textbook case on how to get the most out of a brief sojourn in the government coalition, or how to create something out of nothing. The vast majority of the funds that fuel its network of associations come from the "special coalition grants" enshrined in the 1981 coalition agreement. Under this rubric, the Treasury distributes money to "institutions" favoured by the three religious parties, with the National Religious Party and Agudat-Yisrael getting the lion's share and Tami left with about 12 per cent.

This year's allocations for special grants are itemized in the budget of the Ministry of Religious Affairs, which serves as the conduit for distributing the cash. Out of a total of IS2.242 billion set aside for this purpose in fiscal 1984/85, three Tami institutions are listed as getting IS200 million. Other items on this list provide Tami with millions more to channel as it wishes to yeshivot and schools in development areas.

It is important to note that the bulk of the grants to Tami are earmarked for Tami's associations, which are legally independent entities, and do not go directly to institutions that Tami would like to support. In the 1983/84 fiscal year, Tami's associations got IS125m. in coalition grants.

Party favours

In two years, Tami has used public and private funds to create a network of partisan cultural and social organizations. The Jerusalem Post's CHARLES HOFFMAN reports.

This method of allocation has several advantages for the party. First, it provides an indirect way to finance party activities outside the framework of the party financing law, which provides only paltry sums to Tami's three-man Knesset faction. The latest adjustment in government financing for ongoing party activities provides IS446,000 a month per MK for each faction. In yearly terms, this amounts to close to IS18m. The money allotted to Tami under the law for election campaign expenses will amount to just under IS40m.

THE SUMS provided by the government financing for parties pile in comparison to the money from the special coalition grants. Funds from the latter poured into Tami's associations finance their activities, to be sure. But they also pay the salaries of party activists and office expenses for what are basically party facilities.

Second, the independent legal status of the associations enables them to contract to provide services for government ministries, namely those controlled by Tami: the Ministry of Labour and Social Affairs and the Ministry of Immigrant Absorption. This could not be done directly by a party. It has been alleged that some associations received grants from the National Insurance Institute, headed by Tami activist Danny Azriel. He categorically denied, however, that any Tami associations had even applied for grants awarded to finance innovative social projects related to NII goals.

Third, the associations are convenient addresses for funds from various sources in virtually unlimited amounts. Parties, however, are limited by the party financing law in the amount of private contributions they may receive. When the associations mature and can produce yearly balance sheets, they will be eligible to apply for the grants distributed by a ministerial committee that divides up large sums left as bequests to the state. The other religious parties have been doing this for years.

THE SECRETARY of Tami's Knesset faction, Yoram Ben-Shalom, 34, who is active in several of the associations, said that they serve as Tami's operational arm for solving the social problems of ethnic inequality and discrimination that the party was set up to fight.

"Take the area of vocational training," he said. "The ORT and Amal networks are the establishment, who serve the 'high society'. There have been plenty of cases when they didn't accept 'our' boys and girls, or places in outlying areas where they were not interested in setting up schools. So we set up our own vocational training network.

"Or take culture. The worthy cultural and religious traditions of Oriental Jewry have no place in the general culture of Israel. Hassidut? Of course, that belongs to the Jewish people as a whole. But the traditions of North African Jewry — these are only for the *edot* [Oriental

ethnic communities]. The Ministry of Education and Culture has a small department for 'integrating' the heritage of Oriental Jews," but it gets only a fraction of the enormous budget of the cultural wing of the ministry. It's pure tokenism. So we saw it as essential to fund cultural activities to preserve and promote our Oriental heritage, which would otherwise be ignored.

"That's what politics is all about," said the intense young man, who was formerly an investment adviser. "If you are not a part of the game, you get nothing. If you are, then you can get what you want. The associations are part of our efforts to act as a pressure group on behalf of the social, economic, cultural and religious interests of Oriental Jews.

"Our goal," he concluded, "is to set up shop in every possible corner of *Eretz Yisrael*. We plan to establish a faction in the Histadrut soon, and are now competing in the elections for the Histadrut Teachers' Union. We haven't set up any economic bodies yet, but maybe we'll do that too. We are establishing 'friends' organizations abroad for our associations, just like ORT, Amal and all the others."

TAMI HAS a growing cadre of well-educated young men and women like him, born in Israel to immigrant parents and seething with frustration and bitterness at the ethnic discrimination and inequality that they perceive in Israeli society.

Among other things, the associations provide a natural outlet for their talents and ambitions. The principle underlying the associations is expressed in Tami's recently completed draft platform, which calls for the party to establish "parallel systems" of social and economic institutions to change the status of Oriental Jews in Israel.

This would seem to conflict, however, with another principle in the platform which calls for social welfare services to be provided "on a uniform basis by the state [*umamlachit*] to the entire population on the basis of need." There is no indication in the document as to how the widely-shared ideal of *mamlachtiut* is to be reconciled with the separatist structures represented by the associations.

Tami's associations, as we see from the following survey, range over a wide number of areas:

□ Hadar (Splendour), defined as a religious vocational training network, was registered in December 1982, and is slated this year to receive IS20m. in coalition grants. Its head offices are located in a fancy suite in the same office building in Tel Aviv that houses Tami party headquarters and the main office of the Israeli branch of the World Sephardi Federation.

sophisticated industrial and administrative occupations today.



Eilat, who is also in charge of organizing party headquarters for the elections, has had some experience in the computer business.

This goal is still far from realization, but Eilat said that Hadar has already set up two courses in computer programming for about 80 discharged soldiers in Ashkelon and Be'er Shimon, and has conducted study days in computers for residents of development towns in a centre in Migdal Ha'emek.

Hadar has also set up a small vocational training centre for youth from moshavim in Nehora in the Lachish region, and several day-care centres in Ashkelon and the Tel Aviv area.

The association's ambitious plans call for operating vocational training programmes through Project Renewal, setting up training centres in development towns and rural areas that have been neglected by the established vocational networks and the government. They include youth vocational centres for the Arab village of Umm el-Fahm and the Druze town of Daliat al-Carmel.

In setting up these programmes and centres, Hadar acts as promoter, middle man and operator. Its staff scouts locations for potential projects, sells the ideas to the local authority, which can provide facilities or funds to purchase equipment. Money also comes from Mifal Hapayis and the Ministry of Labour and Social Affairs.

In Hadar's case, the money from the coalition grants has enabled it to become an initiating and coordinating body, with the large funds for buildings and equipment for the projects it promotes coming from other sources, often with the backing of the Labour Ministry. The ministry also funds some projects directly, such as the Nehora facility.

The director-general of the Ministry of Labour and Social Affairs, Tami activist Asher Ohayon, was asked about possible conflict of interest arising from these arrangements between the ministry and Tami associations.

Ohayon, who was mayor of Netivot in the 1950s and spent many years in the National Religious Party, is known for his reserved and somewhat courtly manner. But he can explode when someone touches a sensitive ethnic nerve.

"Tami is not allowed to do what other parties have been doing for decades? Beit Berl, the Labour Party Institute, gets IS130m. a year from the ministry to fund training programmes it sponsors. The Mizrahi schools get ministry funds too. And what would we do without Na'amat day-care centres and the Amal schools [of the Histadrut]?"

Most of Israel's day-care and vocational training services are based on networks originally established by political bodies and funded over the years by the state.

A question about ministry supervisors or other officials possibly "going easy" on Tami institutions so as not to offend their political bosses brought another sharp retort: "That's a question people would ask only about Orientals. Who would ask such a question about Mapai? Close to 99 per cent of the labour officials in the ministry are Alignment people. Am I to be suspicious of them when they deal with Amal schools? Of course not! I can rely on their integrity as civil servants that they will do their jobs, whether they deal with Amal or Hadar."

□ Moresheet Dorot (Heritage of Generations) is another of the larger associations, established in January 1982. Last year it had a budget of IS30m. and this year is supposed to receive IS90m. in coalition grants.

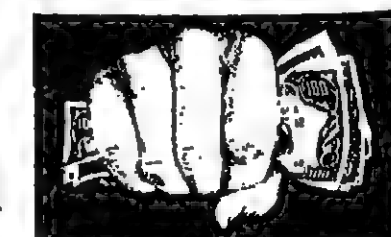
This association has a broad mandate to organize social and cultural activities to promote Oriental Jewish culture, which range from musical performances and art exhibits to lectures and weekend retreats. It is sponsoring a "pilgrimage" to Jerusalem during the intermediate days of Pessah and also plans a big event for Lag Ba'Omer. It has been known to spend lavishly — up to several thousand shekels — on festive dinners, complete with musical accompaniment.

Ben-Shalom, several Abuhatzera cousins and Uzan's son Ron are listed among the officers of Moresheet Dorot.

□ Mifras (Sail), also registered in December 1982, is a scholarship fund for needy students in boarding schools, yeshivot and universities. According to its director, Moshe Barzilai, the fund has so far distributed IS25m. in scholarships, which will double by the end of this year. By that time close to 5,000 students will have received grants ranging from IS5,000 to IS15,000, most at the lower end of the scale.

In special cases, Barzilai noted, MA or PhD students working on research topics important for Oriental Jewry can receive much larger grants, up to IS100,000.

The grants are awarded on the basis of family size, family income, and, in the case of married students, the availability of support from their parents. Between 15 to 20 per cent of the recipients, he said, have been Arabs, Druze or Ashkenazim.



□ Leket (Gleaning), a publishing house for academic research, poetry, memoirs, religious tracts or novels on subjects of importance to Oriental Jews, was registered in January 1982. This year's budget is IS2m., similar to the level of the past two years. Leket is headed by Asher Idan, a doctoral student in philosophy at Tel Aviv University.

Leket's activities were explained by Vicki Shiran, a fiery advocate of Tami's ideological view of the ethnic gap in Israel, who enjoys jousting in public forums with those who hold more optimistic views of the situation.

She said that when Leket opened up it was flooded with manuscripts

of poetry, social analysis, personal memoirs and other subjects by people who had trouble getting the "establishment publishers" to even listen to them. His first project was to sell, at the highly subsidized price of IS2,000, a set of four books: two controversial analyses of the ethnic gap in Israel, one of them by Nahum Menahem; a study of the Zionist movement and Yemenite Jewry; and a religious work. Menahem, whose book stirred some excitement some months ago, served as an officer of Leket until he left Tami.

Leket's first major independent project, Shiran said, will be a series of soft-cover, low-cost books on Oriental society and culture.

□ Meorot (Luminaries) was registered last August, and serves as a funnel for aid to Oriental synagogues, yeshivot, cultural organizations, boarding schools and even other Tami associations. Last year it spent IS25m.; this year it is scheduled to receive IS90m. in coalition grants.

Both politically and financially, Meorot seems to be one of Tami's more important associations, judging from the fact that Ben-Shalom and Tami treasurer Hagai Moyal are officers. Ben-Shalom noted that many Oriental religious institutions have been neglected over the years by the Ashkenazi religious establishment — hence the important role to be played by Meorot.

□ Nahlat Avot (Patrimony) is Tami's association to aid moshavim and to promote and organize new settlements by Tami members, which was registered in January 1983. Tami got 3,000 votes in the last elections from the moshavim, said activist Nissim Hatuel from moshav Ramot Meir, which in-

dicates a politically fertile ground for the association.

In this area, though, Tami does not have much to offer at present. It is not represented in the bodies that make policy for existing settlements or set up new ones — the Agriculture Ministry and the Settlement Department of the Jewish Agency and World Zionist Organization. Some moshavim have nevertheless turned to Tami in desperation, seeking its help in trying to disband the cooperative structure that has always been the backbone of moshav agriculture. Such a step is too drastic for the reigning moshav organizations, controlled by Labour and the NRP, to contemplate.

Tami would like to see an end to the politicization of moshav organizations, and a separation of the moshav as a place of residence and unit of local government from its agricultural cooperative side.

Tami has hundreds of candidates interested in founding either moshavim or community settlements. Hatuel said, but with little chance at present of achieving their goals, even after a three-year waiting period.

□ Maot (Fortress or Shelter) was registered only last August and its projects for welfare services for the aged and the handicapped are still in the planning stage. Eilat, who also directs Maot, said that although the concept of the old-age home was once not acceptable among Oriental Jews, the weakening of family ties and the financial burdens of caring for the aged have created a growing demand for such services.

Maot also wants to get involved in training more women to provide homemaker services to the aged and disabled in development towns

and disadvantaged urban neighbourhoods, using funds from the Ministry of Labour and Social Affairs.

□ Masu'a (Beacon), one of the smaller associations, is charged with setting up courses on Judaism afternoon schools for religious study, and *kollelim* (yeshivot for married students). It also disburses grants to yeshivot, schools and *kollelim*, although the IS2m. it received in 1983/84 could not have gone very far.

□ The Yemenite members of what is predominantly a North African movement have their own association, called Atzil, an acronym for Irgun Tze'irim Yotzei Teiman (Association of Young People of Yemenite Origin). This group gets funds for holding meetings, lectures, weekend retreats, and trips around the country ostensibly devoted to the study of the Yemenite heritage.

□ An association still in the process of formation will set out to establish a chain of grocery stores around the country for large families. While some party leaders want this association, as yet without an official name, to be launched and funded strictly by the party, others, such as Ohayon, would like to see discount stores for large families set up by the government.

Agudat Yisrael leader Menahem Porush set up a discount store for the needy, called *Besh'araych Yerushalaim*, over 10 years ago. Recently, the Aguda's rival for ultra-Orthodox Oriental votes, the new party Shas, got into the act with its own discount outlet, called *Rav Berachor*.

AT THIS point it seems that whether the Likud or the Alignment

forms the next government, Tami will be part of it, eager to use its governmental power and connections to keep public money flowing through its associations.

But the creation of these associations with government money over the last two years raises some touchy questions of public propriety, irrespective of what the older parties from Labour to Agudat Yisrael have been doing for years through similar arrangements.



Requests for interviews with the party leaders — Aharon Abuhatzera, Minister Aharon Uzan and his deputy, Ben-Zion Rubin — were repeatedly turned down on the grounds that they were "too busy." The questions that were to be put to them should be asked anyway.

Educational and welfare institutions were established by political movements and other voluntary bodies before the establishment of the state, and have maintained their separate identities while enjoying government financing since then.

Is it not both anachronistic and pretentious for a small, new movement like Tami to seek to establish a "parallel network" of services? Aren't Tami's political interests taking precedence here over its purported dedication to advancing the welfare of Oriental Jews?

What public scrutiny is there over the distribution of funds through Tami's associations? Don't the programmes for handing out money

as scholarships and aid to schools and religious institutions constitute a subtle, or perhaps not so subtle, form of vote-buying? How can the public distinguish between activities such as weekend retreats for the study of Oriental traditions, and electioneering pure and simple? While there is a legal limit on election campaign expenses, funds spent on trips, dinners and lectures through the associations are in principle without limit.

A partial answer to some of these questions was provided by the State Comptroller's Office, which is empowered to examine the way public money is spent by any of the institutions that receive it, including those on the list for special coalition grants. The catch here, according to the comptroller's spokesman, is that there has to be a special reason for an examination of these bodies, such as the suspicion of improper use of funds. These institutions are not routinely and regularly checked by the comptroller like government ministries or public corporations.

Until this fiscal year, the very notion of an examination of these bodies by the comptroller was problematic, since they did not have to state what they would do with the money as a condition for receiving it. Starting this year, however, they must submit a statement to the Religious Affairs Ministry enumerating the aims for which the money will be spent.

Even this may not provide a satisfactory lever for public scrutiny, however, since the aims of the associations are usually phrased in vague or general terms. A standard clause in the aims of Tami's associations is that the association is empowered in "carry out any activity that its directors see as appropriate for achieving the goals of the association."

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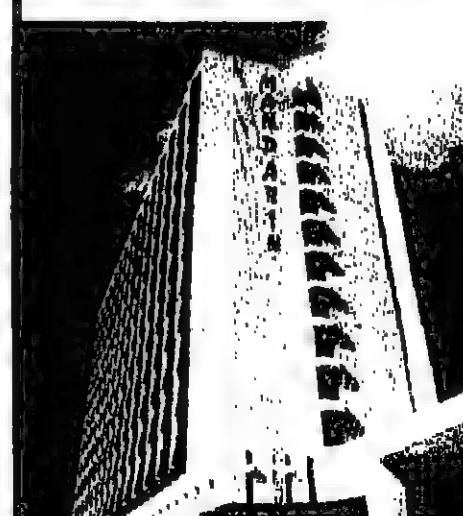


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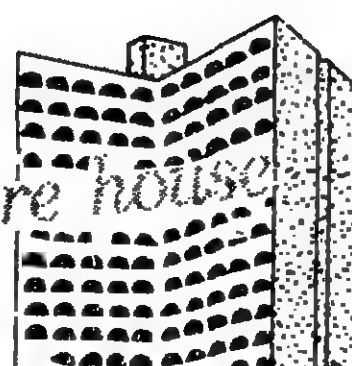
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SOONER OR LATER, they're bound to replace Emma Lazarus' poem on the Statue of Liberty. There is something very out of date and Victorian in earnest references to "your huddled masses yearning to breathe free."

Particularly in the last two words. Breathing at all is difficult enough in the polluted atmosphere of the overcrowded island of Manhattan, and the huddled masses often head for the wide open spaces of Arizona or Wyoming, where breathing is easier but where you can effortlessly perish from boredom.

"Free" is also an anachronism. If they ever get past the immigration authorities, the would-be emigrants are quick to discover that an immigrant's "green card" can set one back as much as \$20,000, in "legal fees" and incidentals.

STILL, misery is very much "in" this season in New York. The most fashionable young women dress in "bag lady chic," which to the untrained eye looks like nothing so much as layers of *shmatas*, an expensive imitation of the dress of homeless women.

The utter conformism one finds in a nation that prizes individualism so highly is a constant surprise to the visitor. New Yorkers argue passionately about civil rights, but persecute smokers — something that bothered even this non-smoker. The proverbial rush of lemmings to self-destruction is as nothing compared to the morning dash of the joggers. Woe to a simple pedestrian who happens to cross their path of a morning in the vicinity of Central Park: he is in dire peril of being trampled underfoot.

But a stroll in Manhattan on a Saturday afternoon is something else again, and can bring an exhilarating encounter with a famous, not to say legendary, figure, as I discovered in a post-luncheon walk along Third Avenue with a friend who is a prominent theatrical agent. We were suddenly confronted with a figure draped in a very old fur coat, her head covered by a woolen hat, huge sun-glasses almost hiding a white face. Her legs were encased in shabby black and a pair of very sturdy boots. Although it was a sunny winter's day, she carried a formidable-looking umbrella.

Breathing the name "Greta Garbo," my friend took his courage in both hands and approached her. Why, he asked her in a beseeching tone, did she not return the phone calls of her worried friends? She merely grimaced, and my friend queried, "Am I perhaps disturbing you?" At this, with a cry of, "You certainly!" she brandished her umbrella, so that he ducked to avoid a blow. As she disappeared round the corner, my friend mourned the decline of a legend into complete paranoia.

Lower down Seventh Avenue, at 34th Street, is Nathan Appelbaum's deli. Some 20 of his 30 waiters and waitresses are in show business, while Appelbaum himself is an actor in, and producer of, three one-act plays at an off-off Broadway theatre. When he was asked about his performance in one of the plays, *Irresistible Albert*, he said, "I am charming. Irresistible, maybe not."

One of his waitresses, Marilyn Morrow, who also acts in the play, says of the deli: "It's like being in a repertory company, except the repertory is corned beef and pastrami."

OLD-TIME New Yorkers will tell you that the city is not the same place it used to be. It is a long time since the blacks and Hispanics disrupted the venerable Irish-Italian-Jewish coalition that ran things, and the melting-pot era symbolized by *The Education of Hyman Kaplan* is gone forever.

You can grow up in the city knowing only Spanish. There are two Spanish TV networks — and one broadcasting only in Japanese. A recent TV feature was devoted to

Taking Manhattan



The Bronx and Staten Island play minor roles in MARK SEGAL's New York adventures.

established the sympathetic ambience for writers that one associates with literary cafes in certain Mediterranean cities. I was told that she let such then unknown writers as William Styron run up bills for their food and drink.

Today, however long the waiting list, Elaine always keeps a table for her good friend Woody Allen, although I don't think he has yet used it as a setting in a movie, as he did a favourite dell of mine. Indeed, the Carnegie, at 55th Street and Seventh Avenue was the main set for his latest success, *Broadway Danny Rose*.

One of the most exclusive sports clubs — the New York Health Club — still excludes Jews, while some apartment blocks on posh East End Avenue will not rent to Jewish tenants.

One of the inverted jokes you hear Jews telling is about the bee flying around Manhattan in a *yarmulke*. Asked why, he replies: "I don't want to be mistaken for a WASP."

A Jew who would apparently not mind being mistaken for a WASP is the playwright Neil Simon. Although most of his plays deal with a typically Jewish New York milieu, he is notorious for striving not to use Jewish actors. Characteristically, his latest Broadway hit, *Brighton Beach Memoirs*, is all about a New York Jewish family on the eve of World War II, but Simon is reported to have kept Jews out of the cast entirely.

The best play of the current Broadway season is undoubtedly a British import, Tom Stoppard's *The Real Thing*, where the brilliant acting of Jeremy Irons and Glenn Close illuminates the theatrical season. With crackling wit, Stop-

pard deals with the trials and tribulations of marriage and parenthood in the mid-'80s.

At the southern tip of the island, next to Battery Park, I found a monument to the 23 Jewish men, women and children who landed in New Amsterdam in September 1654. And one day, while crossing 14th Street, I stumbled across the relics of an early Jewish cemetery dating back two centuries. Yet despite the prominent role Jews have played in making New York what it is today, there are few Jews in top executive jobs in the big banking, insurance and oil corporations: it is still the old WASP moneyed class that runs the show.

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vestigative reports on the influence of cocaine in Hollywood. Through interviews with detectives and people working in the movie industry, it emerged that cocaine, and not sex, was the present currency for career advancement. It was charged that supplies of that costly drug were demanded as part of the employment conditions of many persons working around Tinseltown.

The following week, at an elegant Manhattan dinner party, the conversation turned to the series. One of my fellow-guests, an upcoming young executive in a big Wall Street financial house said quietly: "That's nothing special. Only last month I know as a fact that one of our units hired a man specifically for his good cocaine supply connections. It's what the young brokers demand, otherwise we might lose the good ones to other corporations." Until that moment I thought I had lost the capacity to be shocked.

THE ULTIMATE New York experience, as the world knows, is to be robbed, and everyone in the city has his own pickpocket story. I joined the serried ranks one Friday noon on a bus going down Broadway near the Lincoln Centre. It was a soul-searing experience. After all, I had been conditioned to expect it on a dark street of an evening, but not at high noon on a crowded bus, and near all that culture, too!

When I reached the nearest police precinct to report on the theft of my wallet, the policeman's "encouraging" reaction was, "Well, that's the price of visiting New York." The precinct at the corner of 34th Street and Eighth Avenue was totally different from what I had been led to expect of New York police stations from my upbringing on American detective stories and an adult fare of television series about Manhattan precincts. First, it was woefully neglected. Apparently nobody had bothered to clean it up since, according to a plaque on the wall, Mayor La Guardia opened it in the late 1930s. There were none of the wisecracking, genial police officers dashing about in pursuit of criminals. Instead, an air of heavy boredom reigned. Another of my private myths about New York had been shattered.

It appears that pickpocketing is regarded as unimportant by New York's Finest, especially if non-voting visitors are involved. My premise that I was the victim was also shattered. Instead, I was treated as the foolish innocent who had put himself in the way of the thief.

I was advised in a rather resigned way to seek out the 20th precinct on West 82nd Street. A woman clerk was kind enough to supply me with its phone number. When I called, a deep-voiced woman officer at the other end heard me out and began to take down details.

Then she asked me to specify my race. I was really and truly shaken. That kind of question in New York, in 1984 I could not help thinking of the Nuremberg race laws, but I answered with a question of my own: "Doesn't the fact that my name is Segal tell you? To my amazement, she answered in the negative, and I had to spell out that I was Jewish."

After an interminable interrogation, she informed me that if I wanted to make a formal complaint, I must come down to the 20th precinct in person to fill out the necessary forms. I arrived there shorter of temper than of breath, only to be faced with the ultimate rip-off. They made me pay \$15 for filing the complaint! □

AT FIRST SIGHT, Lagos looks like the shabbiest outskirts of Tel Aviv after a month-long strike by all the municipal workers. Filth and neglect everywhere, mountains of garbage, open sewers smelling to high heaven. Even the rich tropical vegetation growing over everything can't make up for it, as it's infested with insects and disease.

All the Westerners have servants, called stewards for their greater glory. Mostly they're not Nigerians, but Ghanians, Dahomeyans, and others. They all go yessir-nosir all the time. Am a bit shocked, somehow. Thought that kind of thing went out with the Empire.

Go for a first tour of Lagos with Nina, my Israeli hostess. The chauffeur is a loose-limbed Togon giant called Amos. As soon as she opens her mouth to say "Amos," he slows down, ready to turn left, right, stop, reverse — whatever "madam" may say.

Unlike U.S. blacks, the Nigerian-in-the-street isn't hostile towards whites. Nor deferential. Just plain friendly and relaxed. Unless, I'm told, you step on his toes, which I take care not to.

Still, communication difficulties arise. We go shopping at the nearby beach market, buy fruit from a young woman sucking a baby. We ask how many children she has. Ten, she says, and asks how many "babies" I have. I tell her: one. She: "Why not more babies?" I: "I'm too old. Can't have more babies." She laughs, obviously doesn't believe me, pats my belly, indicates: Flat. Flat belly. I try explaining about being too old again, but she firmly refuses to accept that.

Later we try to figure it out, Nina and I, and come up with several possibilities. 1) I don't look old to her. 2) She doesn't know about being past child-bearing age, as few

crazy angles, and the whole stands in an incredible morass of muck, slops, water, urine, and God knows what else, not to mention the usual garbage heaps. Am struck by the generally healthy appearance of the people living in this squalor. The explanation seems to be that when people fall ill — they die. Sure enough, you don't see many people over 40, and really old ones are few and far between.

Veteran foreigners here can identify the three main Nigerian tribes — the Ibo, the Yoruba and the Hausa — by their looks, but not I. On the whole, I find them a handsome people. They carry themselves beautifully, and to me, coming from tense, hectic Israel, they appear very serene.

AMOS CONSIDERS IT his duty to look after his employers' welfare. Nina and I go to visit a park. As we leave the car, Amos inquires whether he should come along. Nina says no, not least for fear the car might be stolen if left unattended: there's a lot of that here. We walk a short way into the park, but there's not much to see, and besides, it's quite deserted and a bit scary. We soon turn back, and find Amos looking out for us. Nina: "You were right. It would have been better if you'd come with us." Amos: "Yeah, but I spy for you."

There are many cars but no traffic lights in Lagos. It's drive-as-drive-can, and the result is chaos: all Lagos is one great traffic jam, especially during rush hour, known locally as the Go-Slow.

Looked at from the pedlar community's point of view, the Go-Slow is nothing so much as a long line of captive consumers, and so they walk past the stop-crawl-stopping cars and offer anything from T-shirts to transistor radios. Still, it's a

concerns a young lady who was no better than she should be. Before long "im get belle (belly), and im carry di belle to di owner, but di man deny di ownership becus di woman no stable." She tries some other potential owners, "but nobody buy am." Eventually she produces a baby called Maggie, who grows up "fit contest for miss world: God do overtime during her creature." For all her beauty, though, Maggie "change boys as she change clothes" and ends up with a "belle" of her own. Like mother like daughter.

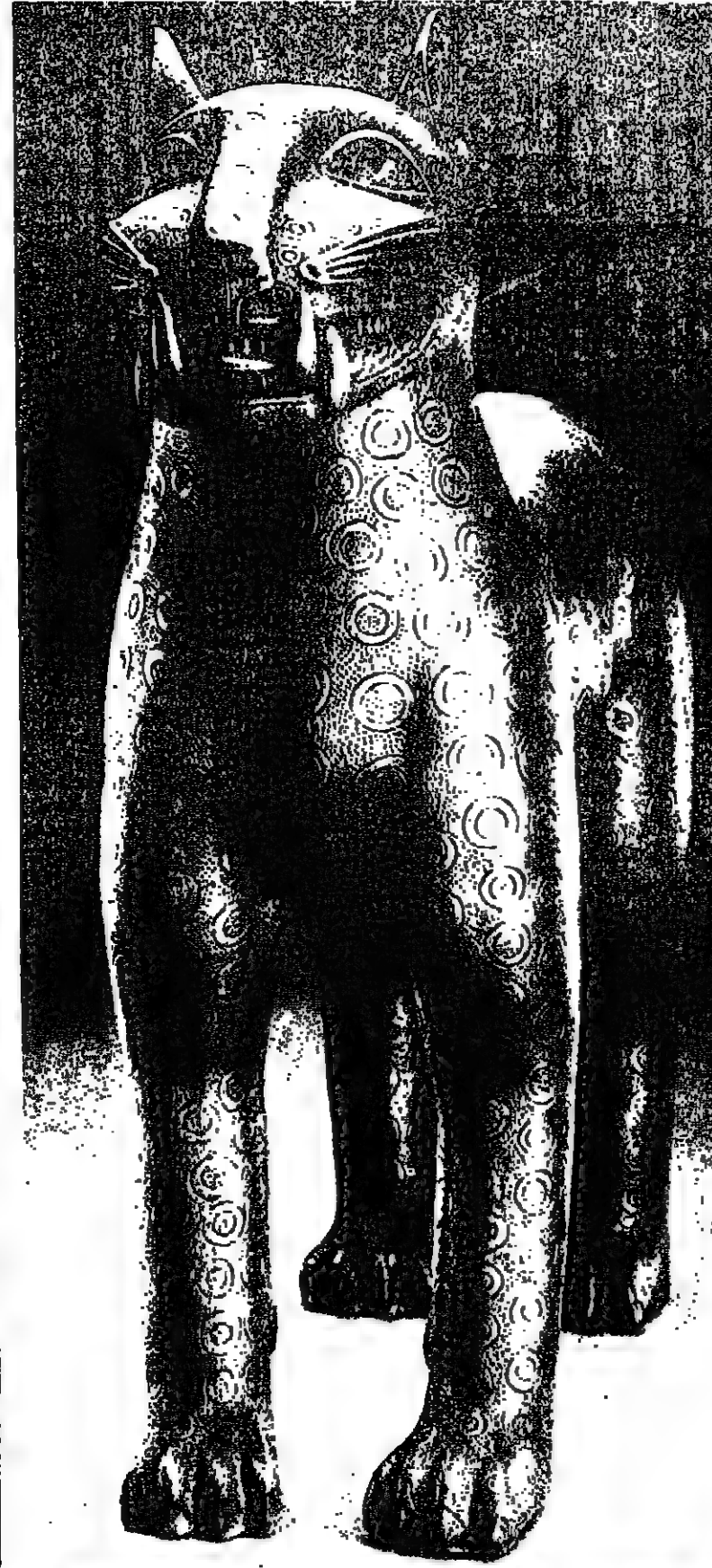
I GRADUALLY learn the facts of life in Lagos: it's not that the people who provide the services are on strike, it's that the services are non-existent. There's no street-cleaning, no garbage collection, no mail distribution. As often as there's no water either, and today the phone is dead.

Not just our phone, we discover, but all the phones on Victoria Island, where we live. Danny, my host, explains that the Telephone Company haven't been able to work out an accounting system, so once in a while they simply cut off all the phones in a city neighbourhood, then wait for people to come to their offices and pay the bills.

That evening he comes home laughing. It turns out they've cut the phone of the National Electric Power Authority too, so the NEPA cut off the Telephone Company's power in revenge.

NEPA, by the way, is one institution everyone loves to hate. This morning I find a reader's letter in the paper, which has a vaguely familiar ring. I quote verbatim:

"NEPA has been shedding tears about insufficiency of fund in their hands to enable them carry out repairs that causes power failure



LAGOS WALKABOUT

MIRIAM ARAD looks at Nigeria through Israeli eyes.



local women survive that long. 3) I must have been lying to her: I'm just barren, and that's it.

ALL LAGOS is full of people buying and selling. There are little stalls on every street corner, often holding nothing more than, say, a bunch of plantains, some eggs, a couple of tins, and a dozen matchboxes. Apart from these stationary vendors, there's the itinerant variety, mostly women and children, whose merchandise may consist of three toy-cars and a flashlight. A third kind are the fruit and vegetable sellers, who carry their wares on an enormous tray on their heads. Going home at night, they put a lighted candle on the tray to be visible to motorists: there are neither pavements, nor street lights here.

Most of Lagos looks like a slum to me, but Nina tells me to wait till I've seen a proper slum. Next morning she duly takes me to the nearest one, called Maroko. A house in Maroko is three battered sheets of corrugated tin and a bit of filthy rag, standard for the fourth wall. All the "houses" lean against each other at

good place for bargains too, because the customer may at any moment be whisked off through a sudden opening in the tangle.

Local conversation: "Where'd you buy that dress?" "At the Go-Slow."

Amos is amused by my curiosity. We stop to look at a papaya tree, called "popo" in pidgin. Later he points out another tree to me and says: "He man popo tree. He no grow fruit." Amusing that is, but encouraging me to learn. "I'm fast catching on to pidgin. A charming language. After a day or so I've figured out the tenses. Past: I done go; future: I go go. "I'll wait a little" is: "I go wait small."

Some pidgin has worked itself into the Westerners' language too, and they all talk of their "watch-day" and "watch-night."

The Lagos newspapers are in English proper — if with an occasional happy headline such as, "Pope beautifies nun" — but at least one of them carries a regular column in pidgin, graphically entitled "Wakabout."

My favourite Wakabout story

in some areas.

"May I state that their lack of fund generates from their ineffectiveness to their work and their way of attending to customers, whenever they come to pay their bill. In most cases, they will ask the customer to go, promising that their never-come bill will soon come..."

"Lastly, NEPA are found of not reading metre, instead they will just estimate from the previous one and then add whatever they assume will be the current bill. I feel this method of rendering service sometimes seems to be cheating. I assure you, if they can do what is required of them no doubt they will never cry for short of funds."

LAGOS IS BUILT on a series of islands, and many more islands are strung out along its bay. On Sunday we go by speedboat to spend the day on one of them, where my hosts have a beach hut.

For the first hour or so, I just wander about in a daze of delight, it's such a perfect picture-book island. It's all green and flowers and coconut palms, with here and there small clusters of coconut-palm huts — the walls made of its wood, the

PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT

POST PULLOUT GUIDE

The Poster

MUSIC

All programmes start at 8.30 p.m., unless otherwise stated.

Jerusalem

PIANO AND CELLO RECITAL — Michael Boguslavsky and Emanuel Gruber. Works by Bach, Brahms, (Tzavta, 38 King George, tomorrow at 11.11 a.m.)

EASTERN CONCERT — Conductor Ch Freund. Works by Bach, Haydn, Mozart. (Finnish Church, 25 Shiret Israel, tomorrow)

VOCAL MUSIC FOR EASTER — The Choir of Neander Church, Düsseldorf. Conductor O.G. Harr. Works by J. S. Bach, Palestrina, Volpius, Reger, Mendelssohn, (Bethlehem St. Katherine Church, Monday at 7 p.m., Abu Ghosh, Crusader's Church, Tuesday at 5 p.m.)

THE ISRAELI CHAMBER ORCHESTRA — Conductor Uri Segal. With the Harlow and Nelp Choirs (England). "Israel in Egypt" Oratorio by Handel. (Jerusalem Theatre, Monday)

PIANO CONCERT — Eugene Lisi. With Gudi Goldmannsdottir, Rima Kaminkovskaya, violin, Nina G. Flyer, cello. Works by Schumann. (Israel Museum, Monday)

HARLOW AND NELP CHOIRS (England) — Conductor Michael Kildow. A cappella programme. (Dormition Abbey, Mt. Zion, Tuesday)

CELLO MUSIC — Commemorating the tenth anniversary of Pablo Casals' death. (Rubin Academy, Beit Hillel, 4 Balfour, Wednesday)

JERUSALEM SYMPHONY ORCHESTRA — Conductor Gary Bertini. Solists: Irina Kaganovskaya, harp; Noam Buchman, flute. All Mozart programme. (Jerusalem Theatre, Wednesday, Thursday)

"ETNAITA" — Wind Quintet from the Israel Sinfonietta. Works by Haydn, Ligeti, Janáček, Ravel, YMC'A. Thursday at 4.30 p.m.)

CONCERT — Choir and Chamber Orchestra of Neander Church, Düsseldorf. Conductor O.G. Harr. Solists: Tilla Hoesmeyer, soprano.

Works by Bach, O.G. Harr, Sergiu Natra. (Old City, Redeemer Church, Thursday)

Tel Aviv area

CONCERT — Pinna Seltzman, piano, Haim Tzab, violin; Uri Wiesed, cello; Programme of Brahms. (Tzavta, tomorrow at 11 a.m.)

EVENING OF SONATAS — Mured Bergman, cello; Zecharia Plavin, piano. Works by Beethoven, Rachmaninoff. (Tel Aviv Museum, tomorrow)

HOLON CHAMBER ORCHESTRA — Conductor Stanley Sperber. Solist Uri Planka, violin. Works by Vivaldi, Tchaikovsky. (Holon, Yad LeCholim, tomorrow)

THE ISRAELI CHAMBER ORCHESTRA — (Beit Hahyal, tomorrow)

ISRAELI PHILHARMONIC ORCHESTRA — Conductor Daniel Barenboim. Plus the choir of the Paris Orchestra. "La Damnation de Faust" by Berlioz. (Mina Auditorium, tomorrow, Tuesday through Thursday)

THE HULU CHOR — Conductor Phyllis Isaacson. Works by Haasler, Sweetland, Stravinsky, Brahms, Faure and others. (Tel Aviv Museum, Wednesday, Thursday)

Hula

RECITAL — Gilah Yaron, soprano, Idit Zvi, piano. Songs by Liszt, Schubert, Schumann. (Hula Museum, Tuesday)

Others

HARLOW AND NELP CHOIRS — (En Gev, Kinneret Hall, tonight at 9 p.m.)

THE CAMERAN SINGERS — Conductor Avner Itai. A cappella works. (Old Acre, Knights Hall, tomorrow)

EASTERN CONCERT — Conductor, organist Eli Freund. With Eliahu Redlich, violin; Robert Israel, viola; Mayan Matatiah, cello. Works by Bach, Mozart, Leclair, Vivaldi. (Stella Mark Church, Tuesday at 7.30 p.m.)

ENTERTAINMENT

Jerusalem

APPLES OF GOLD — Colour documentary film about the history and struggle of the Jewish people from the time of the early Zionist movement to the present. (Laromne Hotel, tomorrow at 9 p.m.)

THE BEST OF SHALOM ALEICHEM — Stories by the famous Yiddish writer, performed in English. (Hilote, tonight at 9.30 p.m., King David, tomorrow at 9.30 p.m.)

GOLDEN GUITAR — Jean Mark Luxembourg plays classical pieces tomorrow and Wednesday. Marlan plays songs on Thursday. (Zorba, 9 Yoel Salomon, at 8 p.m.)

ISRAELI FOLKLORE — Taste of Israel Dance. Parnet Talmud folk dancers. (International Cultural Centre for Youth, 12 Eneel Refaim, tomorrow at 9 p.m.)

JAZZ — With the Freddie Weigal Trio. (Hilote, Monday at 9 p.m.)

JAZZ — With well-known musicians. (Pargod, Wednesday at 9.30 p.m.)

JAZZ — Freddie Weigal, piano; Eric Heller, bass; Saul Gladstone, trumpet. (American Colony Hotel, Nablus Rd., Thursday at 9 p.m.)

MATTYAHU AND ALEXANDER — Music by Sacha Argov. Presented by Matti Caspi. (Jerusalem Theatre, tomorrow at 8.30 p.m.)

MUSICAL MELAVE MALKA — With Selah group. (Israel Center, 10 Strauss, tomorrow at 9 p.m.)

MUSICAL MELAVE MALKA — With new Diaspora Yeshiva Band. (Mt. Zion Centre, tomorrow at 9 p.m.)

THE TAVERNERS — American and Irish folk music, country music, jazz. (Tzavta, tomorrow at 9 p.m.; Pargod, Thursday at 10 p.m.)

Tel Aviv area

GOOD NEWS — Social/political satire. (Dolphinarium, Wednesday at 9.30 p.m.)

GUITAR HAPPENING — With flamenco guitarist Rudi Ollor and friends. (Beit LeShin, Wednesday at 8.30 p.m.)

JAZZ — Danny Gottfried, piano; Albert Flament, flute, clarinet; Teddy King, cello, contrabass. (Cafe Pitz, 84 Hayarkon, tomorrow at 11 a.m.)

THE MAGICAL TRIO — Jazz with Michael Grossblatt, Eli Dierck, Zippor Bat-Yehuda. (Dan Hotel, Monday at 8 p.m.)

MATTYAHU AND ALEXANDER — (Tel Aviv Museum, Monday at 9 p.m.)

SEASHORES — Songs of Nahum Hayman. (Old Jaffa, El Hamam, tonight, tomorrow at 10 p.m.)

SHALOM HANOCH — With 3 back-up musicians. Mellow songs. (Tzavta, Sunday at 9.30 p.m., midnight)

SHLOMO NITZAN — Humorous Jewish stories. (Old Jaffa, El Hamam, Sunday at 10 p.m.)

ZVA'OT HAMUDOT (LITTLE SHOP OF HORRORS) — Musical satire based on popular American film culture. (Ramat Gan, Orde, tonight, Sunday at 9.30 and 11.45 p.m.; T.A., Nahmani, tomorrow at 9.45 p.m.; Beit Hahyal, Monday at 9.45 p.m.)

Others

APPLES OF GOLD — See Jerusalem. (Elit, Moriah, Thursday at 8 p.m.)

HAVA ALBERSTEIN, ARIK SINAI — Old and new Israeli songs. (Elo Gev Festival, Sunday at 9 p.m.)



"The King and the Moon," puppet theatre for children, at the Train Theatre, Liberty Bell Garden, Jerusalem, tomorrow.

THEATRE

All programmes are in Hebrew unless otherwise stated.

Jerusalem

JUBILEE — Khan production. A macabre play taking place in a Jewish cemetery in Germany in 1983. (Khan, tomorrow, Monday, Wednesday at 8.30 p.m., Tomorrow with simultaneous English translation)

BRECHT, WEILL EVENING — Songs and poems. (Tzavta, Tuesday at 11 p.m.)

"DOS REDL GOES ROUND AND ROUND" — By Shalom Aleichem (in Yiddish). (ZOA House, 1 Frish, tonight, tomorrow at 9 p.m.; Monday at 8 p.m.)

EXISTENCE AND ENTERTAINMENT — Satirical cabaret. Lyrics by Yonathan Gefen, music by Shlomo Grunich. (Tzavta, tonight at 10.15 a.m., tomorrow at 9 and 11 p.m.)

GOOD — Camer Theatre production. A German professor becomes an SS officer. (Tzavta, Thursday at 8.30 p.m.)

Tel Aviv area

HAMLET — By Shakespeare. Habimah production. (Habimah, Small Hall, Thursday at 8.30 p.m.)

SHE STOOPS TO CONQUER — By Oliver Goldsmith (in English). (ZOA House, Wednesday, Thursday at 8.30 p.m.)

THE HOMECOMING — By Harold Pinter. Camer Theatre production. A son returns home to introduce his wife. (Tzavta, Monday through Wednesday at 8.30 p.m.)

THE SOUL OF A JEW — Haifa Municipal Theatre production. The story of a popular radio announcer. (Beersheba Theatre, Thursday at 8.30 p.m.)

EXISTENCE AND ENTERTAINMENT — (Ramat Hasharon, Kichur, Monday at 9 p.m.)

SATAN IN MOSCOW — By Mikhail Bulgakov. Musical adapted from documents from Nazi Germany. (Beersheba Municipal Theatre, tomorrow, Monday, Tuesday, at 8.30 p.m.)

THE SOUL OF A JEW — Haifa Municipal Theatre production. Contradictions between Judaism and Zionism, hope and self-hate. (Habimah, Large Hall, Thursday at 8.30 p.m.)

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LETTERS HOME — Based on the letters by American poet, Sylvia Plath. (ZOA House, tomorrow at 9 p.m.)

LIES — Camer production. About the friendship between two families. (Camer, tomorrow, Monday, Tuesday at 8.30 p.m., Tomorrow with simultaneous English translation)

THE LOST WOMEN OF TROY — Hannah Levin's adaptation of Euripides. Camer production. (Camer, Wednesday, Thursday at 8.30 p.m.)

PILLAR OF WOOD — Selection of political satire. Produced by the Tzavta Theatre. (Tzavta, tonight at 9.30 p.m.)

SANGER — Habimah production. About the Tel Aviv drug world. (Habimah, Large Hall, tomorrow, Monday through Wednesday at 8.30 p.m.)

THE SEAGULL — By Chekhov. Beersheba Municipal Theatre production. (Habimah, Small Hall, Thursday at 8.30 p.m.)

SHE STOOPS TO CONQUER — By Oliver Goldsmith (in English). (ZOA House, Wednesday, Thursday at 8.30 p.m.)

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Hula

GHIETTO — Haifa Municipal Theatre production. About a theatre group in the Vlna Ghetto. (Haifa Theatre, Monday at 8.30 p.m.)

THE ISLAND — Haifa Municipal Theatre production. About 2 black political prisoners in South Africa. (Wash Salib Theatre, tomorrow, Wednesday at 8.30 p.m.)

NIGHT MOTHER — Camer production. A mother-daughter relationship. (Haifa Theatre, Wednesday at 8.30 p.m.)

THE POISONOUS MUSHROOM — By Brecht. Musical adapted from documents from Nazi Germany. (Wash Salib Theatre, Monday at 8.30 p.m.)

THE SOUL OF A JEW — (Haifa Theatre, tomorrow at 9 p.m.)

Others

BRECHT, WEILL EVENING — (Ramat Hasharon, Kichur, tonight at 9.30 p.m.)

CITY SUGAR — A Beersheba Municipal Theatre production. The story of a popular radio announcer. (Beersheba Theatre, Thursday at 8.30 p.m.)

EXISTENCE AND ENTERTAINMENT — (Ramat Hasharon, Kichur, Monday at 9 p.m.)

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JERUSALEM Cinemas

CINEMA 10/10 in Jerusalem Cinemas

Buses 18, 19, 24, Tel. 418167

Fri., April 20
Double feature/ticket:
Pink Panther Strikes Back 2.30
On Her Majesty's Secret Service 4.30
Sat., April 21:
Young Frankenstein 7.15
An Officer And A Gentleman 9.30
Sun., April 22
Double feature/ticket:
An Officer And A Gentleman 2.30
Young Frankenstein 4.30
Mon., April 23:
Kramer Vs. Kramer 7.15
An Officer And A Gentleman 9.30
Tue., April 24:
Wizard Of Oz 3.30
The 1001 Arabian Nights 5.30
Double feature/ticket:
Pink Panther Strikes Back 7.15
On Her Majesty's Secret Service 9.15
Wed., April 25:
An Officer And A Gentleman 2.30
Kramer Vs. Kramer 4.15
Thurs., April 26:
Diana Prince And Her Two Husbands 7.15

EDEN

3rd week
MAKAT SHEMESH
Sat. 7.15, 9.15
Weekdays 4, 7, 9
No complimentary tickets

EDISON

4th week
NEVER SAY NEVER AGAIN
Sat. 7.15, 9.30
Weekdays 4, 6.45, 9.15

HABIRA

3rd week
BIG LAUGH
Sat. 7.15, 9.15
Weekdays 4, 7, 9

ISRAEL MUSEUM

Tue. 8.30

DAYS OF HEAVEN

Kfir 3rd week
YENTL
Sat. 7.15, 9.30
Weekdays 4, 6.45, 9.15
No complimentary tickets

MITCHELL

4th week
TERMS OF ENDEARMENT
Sat. 7, 9.30
Weekdays 4, 6.45, 9.15
Complimentary tickets not accepted

ORNA

3rd week
GO FOR IT
Sat. 6.45, 9
Weekdays 4, 6.45, 9
Sundays 12.50

HADARDASIM BA'IM 10, 12, 2, 4

ORION

THE EVIL THAT MEN DO
Sat. 7, 9
Weekdays 4, 7, 9
Adults only

RON

9th week
RETURN OF MARTIN GUERRE
Sat. 7, 9.15
Weekdays 4, 7, 9.15

SEMADAR

2nd week
I LOVE YOU CARMEN
Sat. and weekdays 7, 9

SMALL AUDITORIUM BINYENI HA'UMA
2nd week
THE WHITE WOLF
Sat. 7.15, 9.15
Weekdays 4, 7, 9

TEL AVIV Cinemas

ALLENBY

2nd week
GO FOR IT
• **TERENCE HILL**
• **RUD SPENCER**
Tonight 10, Sat. 7.15, 9.30
Weekdays 4, 6, 7.15, 9.30

BEN-YEHUDA

6th week
BIG LAUGH
("Candid Camera")
Tonight 10, Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30
Sun., 11 a.m. 4.30, 7.15, 9.30

BETH HATEFUTSOH JEWISH CINEMATHEQUE

3rd week
THE CHOSEN
Wed. 8.30 p.m.

CHEN CINEMA CENTRE

Advance ticket sales only at box office from 10 a.m.

CHEN 1

7th week
Tonight, Sunday 9.45, 12.15
Sat. 7, 9.35
Weekdays 4.30, 7, 9.35

TERMS OF ENDEARMENT

• **SHIRLEY MACLAINE**
• **DEBRA WINGER**
• **JACK NICHOLSON**
Sat., Mon. 11 a.m. and Fri., Sun. Tue., 11, 2
CINDERELLA

CHEN 2

7th week
Fri., Sun. 11 a.m., 7.55, 12.15 p.m.
Sat., Mon. 11 a.m., 7.10, 9.40
Weekdays 4.35, 7.10, 9.40
Tue., 11, 2, 4.35, 7.10, 9.30
Wed., Thurs. 4.35, 7.10, 9.30

NEVER CRY WOLF

CHEN 3

3rd week
CINDERELLA
Tonight, Sun. 10, 12.15
Sat., Mon. 7.20, 9.35
Weekdays 4.30, 7.20, 9.35
Sat., Mon. 11 a.m. and Fri., Sun. Tue., 11, 2
ALADDIN AND THE WONDERFUL LAMP

CHEN 4

7th week
EXPERIENCE PREFERRED BUT NOT ESSENTIAL
Tonight, Sun., 10.10, 12.05
Sat., Mon. 7.25, 9.35
Weekdays 4.45, 7.25, 9.35
Sat., Mon. 11 a.m.; Fri., Sun. 11, 2
PETER PAN

CHEN 5

3rd week
Tonight, Sun. 9.50, 12.10,
Sat., Mon. 7, 9.30
Weekdays 4.30, 7, 9.30

TRADING PLACES

Sat., Mon. 11 a.m.;
Fri., Sun., Tue., 11, 2
LONELY, LONELY BUNS
BUNNY

CINEMA ONE

2nd week
MR. MOM
Fri., 10, Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

CINEMA TWO

2nd week
THAT CHAMPIONSHIP SEASON
Fri., 10, Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

CLASS

DUSTIN HOFFMAN FESTIVAL
Screenings at 7.30, 9.30
Friday, Saturday

THE GRADUATE

Sunday, Monday

MIDNIGHT COWBOY

Tuesday

LENNIE

Wednesday

KRAMER vs. KRAMER

Thursday

TOOTSIE

Friday

UNFAITHFULLY YOURS

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Fri. 10

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THE EVIL THAT MEN DO

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2nd week
• **SAM SHEPHERD**

THE RIGHT STUFF

Tue., 8.30
Sun., Tue. 11 a.m.

STAR WARS

Sun., Tue.

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Gordon

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NARAYAMA

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FIRE AND ICE

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SHABLUL

Sat. 11.30 a.m.

ONLY

3rd week

VERTIGO

A tall story about a pushover

Sat. 7, 9.30
Weekdays 4.30, 7, 9.30

PARIS

2nd week

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PARIS

2nd week

THE KING DAVID hotel in Jerusalem is over 50 years old and for half a century guests have been complaining about the food.

That, at least, was what I told new manager Yosef Heksh, when he suggested I try the hotel's Regency Grill. But, he insisted, the hotel's cuisine has undergone a vast improvement. So I agreed to a visit, but only on condition that it was unannounced.

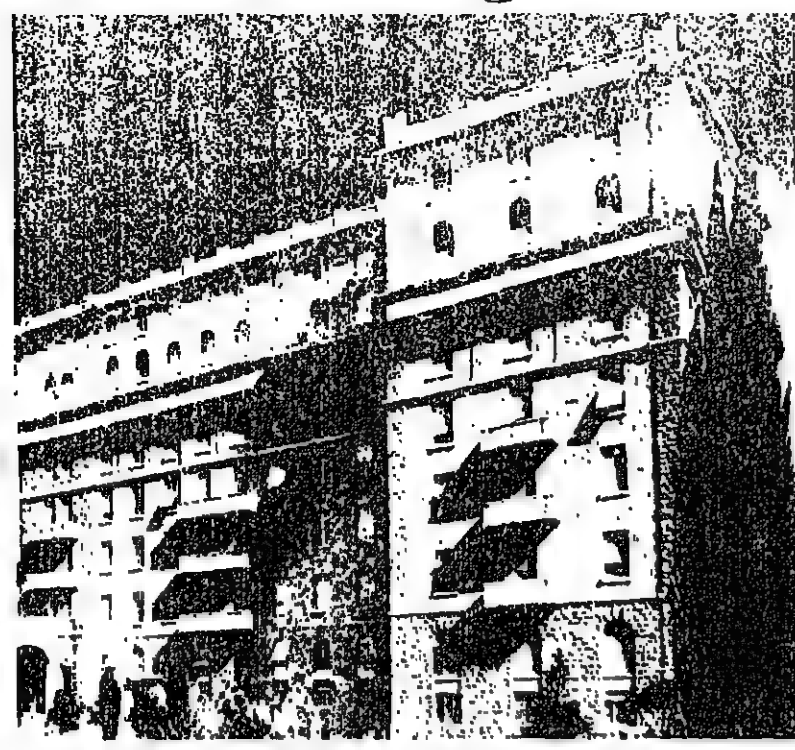
Although I did drop in without warning, I suspect that my cover was blown at least half-way through the proceedings. Still, they could hardly cook up a special meal for me, and I didn't observe the other guests suffering from any lapses in service.

The restaurant, in the hotel basement, certainly does exude an aura of elegance and luxury. The walls are lined with terra cotta brick and on one side is an open fire where the meat is grilled. A singer with an exceptionally fine voice sings mostly Israeli folk songs, accompanying herself on a guitar.

The menu is much as one would expect from a long-established hotel with a clientele which includes many regulars. It is extensive, with few surprises. The wine list features a full range of local wines, although, inexplicably, neither Carmel nor Monfort wines, both of which are stocked, are mentioned.

One of the few shortcomings of the meal came at the outset, when one of the carrot sticks placed on the table was found to have a small stone lodged in it when my companion bit into it with a crunch. No teeth broke, however, and we en-

Few surprises



MATTERS OF TASTE / Halm Shapiro

joyed the rest of the carrot, and cucumber sticks without incident.

I OPENED my meal proper with the goose liver pâté, one of our local products, which always gives me a feeling of pride. Here it was excellent as well as generous, although I thought the little slices of stuffed

olive decorating it a bit tacky. I was also less than overwhelmed by the broche which came with the pâté. Though delicious in itself, it was far too rich and sweet for the pâté, which went beautifully with some of the French bread which was on the table in a basket together with several other types of bread.

My companion, who is watching her figure, began her meal with the consommé, described on the menu as double consommé with port. This, I am afraid, is false advertising. There is no shame in offering a simple consommé if that is what you have, and it makes guests far happier than expecting something they aren't going to get.

Following the first course, a waiter came up with a salad cart, preparing salads to our order with a choice of vegetables, chopped egg and croutons. The dressings were the usual Americanized variations of so-called Russian, French and something local hotels insist on calling vinaigrette.

However, when I asked for plain vinegar and oil, this was readily available, although I am sorry to say that the oil was not olive oil. I suspect that I represent a vast silent majority who disdain thick, goopy salad dressings and would be very happy to enjoy the sublime taste of good olive oil on their salad.

For my main course I ordered the pepper steak, both because it is a dish I like and because I like the show that goes along with it. Visually, I was not at all disappointed. The sauce was prepared at the table in a suitably flamboyant fashion.

Gastronomically, however, although the meat was excellent, the sauce was rather greasy, with far too much margarine and not enough brandy to burn it off. The pepper used was the commercially prepared, rather than freshly ground variety, and one of the ingredients used was ketchup, which I found quite unwarranted.

My companion's medallions of

beef in a wine sauce were very good and the sauce, I think, better, but perhaps that is at least partially because I didn't see it being made. A nice touch on this dish were two little beef marrow bones.

For the vegetables that came with the meat I have nothing but praise. The piece of resistance was perfectly cooked fresh asparagus, served in a pastry shell. But we also enjoyed the cauliflower, baby squash and carrots, all freshly cooked and not overdone. This is indeed a welcome change from what we have come to expect from hotel food. The baked potato wasn't bad either.

With our meal we enjoyed a bottle of Monfort Petit Sirah, a fresh, light red wine with just a hint of a bouquet to enliven it.

THE DESSERT wagon at the Regency is not overwhelming. True, the strictures of kosher make whipped cream extravaganzas impossible, but somehow one gets the feeling that no one has really tried. I finally settled for the cabinet pudding, a sort of fancy bread pudding, with fruit salad and strawberries on the side.

My companion had the parfait, which was very nice and almost overcame the parve gap. The coffee was excellent.

The bill, which I glimpsed briefly, came to \$75 for two, or over \$12,000 by this week's exchange rates. It's not exactly a bargain basement, but at least if your rich uncle takes you out, you won't find yourself embarrassed by the food or the service.

The Regency is open on Pessah, but naturally some items are not available.

The losers

CINEMA / Dan Fainaru

TECHNICALLY speaking, neither *The Right Stuff* nor *Yentl* should be considered Academy Award losers. Each of them has had its share of golden statuettes — in the case of *The Right Stuff*, four of them. But no-one will be fooled: in both cases, the Oscars awarded were of the kind that nobody remembers except those who won them, while all the heavy stuff went the other way.

Hollywood analysts will easily supply well-founded reasons for this. They will tell you that no big runaway production like *The Right Stuff*, which was shot entirely in San Francisco, could hope to win a prize from a fiercely local community such as Hollywood, and after all it is the members of the unions there who have the final vote. As for *Yentl*, they will tell you that it's still a man's town, where a woman still can't really expect to be given a decent chance all the way.

THIS BRINGS us back to *Yentl* and *The Right Stuff*, different from each other in every way, but having in common the fact that they were overlooked on April 9 and are now showing in Israel.

Based on Tom Wolfe's book of the same title, this is much more than a journalistic report on America's early space programme or the political and technical intricacies involved in the struggles of the Mercury days. Catching Wolfe's mood correctly, the film is most of all an attempt to assess the meaning and the magnitude of the American hero and the American dream and the stuff they are made of in a period which allows for a very narrow margin of personal heroics and introduces so many mind-boggling science-fiction factors into everyday life that people sometimes feel as if they are dreaming with their eyes open.

NOT THAT the film skips any of the factual details mentioned by Wolfe. It takes its historical task seriously enough, in spite of sarcastic remarks concerning "our German scientists racing their Soviet-American competition for the control of outer space."

The media play a most important part in the scheme of things. It was because of the media that humans were finally accepted at the wheel of the space capsules, which, according to the scientists in charge, was a task that could easily be handled by a chimpanzee (chimps did, in fact, precede men in space).

Most of all, it was to attack many of the preconceived ideas planted by the media into the consciousness of the American public that Wolfe wrote his book, and this spirit is conveyed on the screen. For thanks to the *Time-Life* conglomerate, which acquired the rights to cover the Mercury programme, the seven astronauts selected to be the first Americans in orbit were sold to the masses as perfect humanoid samples in every way, models of propriety in their private and professional lives, intellectual and physical giants, beings so unbelievably clean and complete as to be caricatures.

It is the same approach that is used to sell detergents on television. But Wolfe believed, quite rightly,

that these people deserved better treatment.

THE overpowering figure, who looms over all of them during this three-hour saga, is Chuck Yeager, the man who first broke the sound barrier, the lonesome figure of the old-fashioned hero who snatches his victories from Mother Nature practically with his bare hands. This is "the right stuff" real men are made of, and it is in order to defend it that the astronauts desperately fight against scientists who refuse to consider myths and measure themselves up only against numbers.

Yeager is nothing if not Gary Cooper riding into the skyline, and his early encounter with the red bird that will take him, on its wings, to his record-breaking achievements is typical: he is riding a horse, in the middle of the desert, as he warily approaches the plane, for all purposes a legendary dragon resting in the wilderness, its reactors spewing fire from behind, or a wild steer that has to be subdued.

Even Yeager's wife, "Glamorous Glennis" (her real nickname), conforms to the legend. When Yeager, who was a technical adviser for the film production, first set eyes on actress Barbara Hershey, his reaction was one of astonishment — she looked just like his wife did 35 years ago, strong, sporty, with a mind of her own and yet always totally supportive of her husband.

If Yeager symbolizes the end of an era, the "magnificent seven" in whose company he is not accepted because he lacks the necessary college degrees, are already something else. The "stuff" may still be there and they may cling until the last moment to old-time notions, but they are shown as much more fallible, mostly because there is less and less they can control themselves in the task that is entrusted to them.

Naturally, the role of the spouses changes in this context. They aren't the understanding, always accepting and never-doubting partners they were made out to be at the time through adroit public relations. The Cooper ménage is clearly on the rocks. Grissom's wife is bitterly disappointed when she is not invited to the White House to have tea with Jackie, because her husband's return to earth from his flight was less than glamorous. Glen almost loses his chance to participate in the programme because of his wife's speech impediment. These images do not fit in the book of legends.

IF, ON paper, all this sounds like pretty dry fare (after all, this isn't fiction), on film it is absolutely exciting. Philip Kaufman wrote a script that is intelligent, perceptive and humorous, and proceeded to direct it in a most energetic fashion, managing a rare double feat: first, keeping the audience riveted to their seats for what is an unusually long film; second, using an enormous number of special effects, not to mention spectacular sets, for nothing less would have done justice to the story, and yet never allowing all the paraphernalia to upstage the characters.

The most impressive figure, however, is playwright-turned-actor Sam Shepard, who stature seems to grow with each film he acts in. He gives the part of Chuck Yeager a bigger-than-life dimension without

which the film wouldn't have made much sense.

Finally, Kaufman should be commended for taking out of the special effects any traces of glitter and fancy, demanding a gritty, realistic texture to blend with the general drift of the story as he saw it. It is rare that a filmmaker consciously opts for less brilliance in his work, but Kaufman made the right decision here.

AND NOW, briefly, *Yentl*. Briefly, because it is a strange sort of movie which wouldn't benefit from any in-depth treatment. It may be worthwhile to spend 15 years on a project, though the final product may be simply over-cooked.

For *Yentl* never seems to make up its mind what sort of film it really wants to be. It is almost a musical but not quite; it is on the verge of being a feminist tract about Jewish scholastic discrimination against women, but it doesn't quite make it; it attempts to develop an original treatment of love-stories but fails. What remains is a too-glamorous portrayal of the Jewish sheitel, lovingly filmed by David Watkin, one of England's best cameramen. There is also a cluster of songs that aren't numbers or ethnic or identifiable, and succeed in being entirely anonymous. And then there is an actress, who happens also to be the producer and director of the film, and who should have demanded more of herself in some of her capacities, in order to improve her performance in others.

Whatever the reasons Streisand thinks Bashevis Singer may have had for rejecting her film, the flaws are obvious enough. For instance, it's one thing for Bashevis Singer to write about a young woman who dresses up as a man because she wants to study the Torah. The reader is left to summon up this image for himself. However, once this image is transferred to the screen, it has to seem plausible, which Streisand never is. She is, rather, a woman at the height of her powers, and there is no attempt to dissimulate this fact. So how can we believe the sharp-witted rabbis were fooled when we aren't? Moreover, Streisand isn't really playing any role here, she isn't *Yentl* or anyone else; she is Streisand asserting the right to express herself and do whatever she likes. She is using *Yentl*'s story allegorically.

Streisand doesn't attack another problem. She has always been a prude in her screen-roles. However, the role of *Yentl* involves an acute case of sexual confusion and this sensual conflict should have been presented. Streisand plays a laundered *Yentl* as if made to the specifications of the Hays Office. But that kind of morality is now extinct, and contemporary films have reached a point of maturity where they can deal with Bashevis Singer, and the passions he describes, in a straightforward fashion. *Yentl* doesn't.

NOT that *Yentl* is a bad film. Not at all. It is pleasant to look at, Streisand directs well, and has a good supporting cast, including Nehemiah Persoff, Mandy Patinkin and Amy Irving. The sets and costumes are very effective, and some scenes, for instance the yeshiva's courtyard, crammed with students all in black, have a certain visual splendour.

It was assumed Streisand would offer much more, but she didn't. And it doesn't have anything to do with being a woman. After all, it isn't enough to want to be another Chaplin. "The right stuff" is required as well.

This Week in Israel-Th

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THURSDAY



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17:30 Between Us - bi-weekly children's magazine
18:30 Story Time

Special WKBP Commercial 21-30 66

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Why this spate of plays on the subject of daily life before and during the Holocaust? Holocaust Days is approaching. Last year was the 50th anniversary of Kristallnacht, and there are signs of increasing neo-Nazism in Europe. Some people find a relevance closer to home; others are infuriated by the very suggestion.

The question seems to be: what are those funny things growing out

It isn't only the artists who are singing for their lives. The grocer Weiskopf (Rami Danon), who rises to power as the manager of a ghetto laundry and sewing operation that renovates uniforms for the German army, has to entertain the ubiquitous Kittel with his cleverness. Asked, at gun-point to distinguish between "partial annihilation" and "total annihilation," Weiskopf answers that the first is when everyone but himself is wiped out; the second is when he is finished too. Kittel is amused. For the moment, Weiskopf is saved.

LEVI, who teaches in the drama department of Tel Aviv University and often directs, says he is interested in the play for three reasons. First of all, he's from a *yekke* background. He grew up with large doses of German culture, and is interested in the relationships that existed between German Jews and Germans. He lost grandparents, aunts and uncles in the Holocaust.

Secondly, the play is not just about the Holocaust, but about "little Nazis anywhere in the world." It deals with the way minorities, the weak, and outsiders are treated in other cultures, and therefore has current relevance.

Finally, Levi is particularly interested in Brecht, and Tabori's play makes explicit references to some of Brecht's work. Levi directed a student production of *The Private Life of the Master Race* at Tel Aviv University last year. So theatrically, the current production is the next step.

The printed programme for the evening explains that the revue is an attempt to examine the process of "rhinocerotization" of society — a reference to Ionesco's play about how we all, under social pressure, accommodate ourselves to lies. Why this spate of plays on the subject of daily life before and during the Holocaust? Holocaust Day is approaching. Last year was the 50th anniversary of Kristallnacht, and there are signs of increasing neo-Nazism in Europe. Some people find a relevance closer to home: others are infuriated by the very suggestion.

The question seems to be: what are those funny things growing out of our heads? Pigtails or rhinoceros horns?

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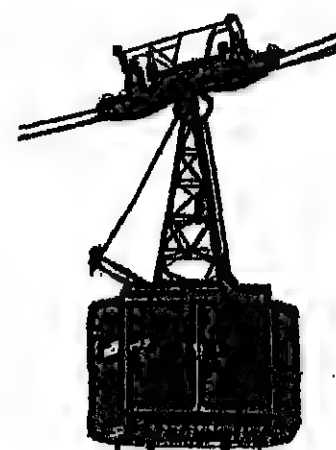
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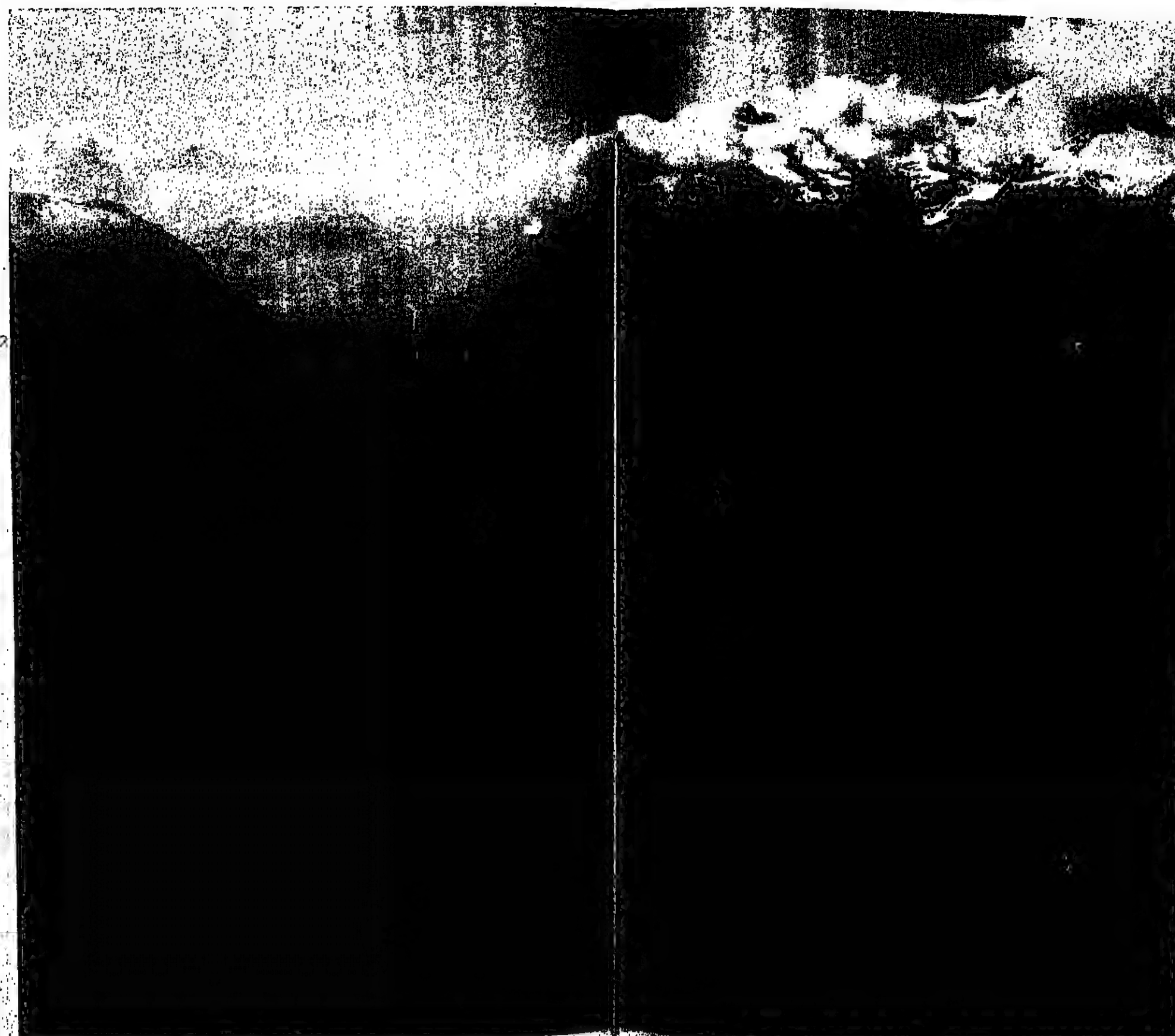
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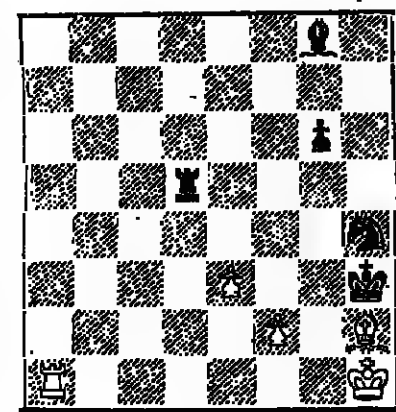
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CHESSE

Ellahu Shahaf

Problem No. 3169
AMATZIA AVNI, Tel Aviv
1st prize, Israel Ring Ty. 1978



White to play and draw (5-5)
SOLUTIONS. Problem No. 3167 (Alek). 1.c4 (1.c6? Kf1 2.h4 Be2 3.h3 Bf3 4.Kh2 Be6, draw) 1. - (3) (1. - Ke2 2.Kg1 2.Bh4 Kf1 3.d7 fe 4.d8R!! 4.d8Q? e1N1 5.Qd1, stalemate) 4. - e1Q 5.Rf8, and wins.

ISRAEL CHAMPIONSHIP 1984
THE OPENING stage of the 1984 Israel Championship was marked by the success of deputy Israel champion Alon Grinfeld, who scored 4 points out of 5 games. Close on his

heels were Yitzhak Veinger and Natan Birnboim with 3(1) points, followed by Yehuda Gruenfeld and Yair Kraidman with 3 points each.

WORLD CHAMPIONSHIP
SMYSLOV KASPAROV
4th game of the match

1.d4 d5 2.Nf3 Nf6 3.e4 e6 4.Nc3 Be7 5.Bf4 0-0 6.e3 c5 7.d5 Be5 8.Be2 d4 9.Be4 a6 10.Qe2 b5 11.Bd3 Bb7 12.0-0 Nbd7 13.e4 Nf5 14.Bd2 Qc7 15.g3 Rad8 16.Be3 Be3 17.Qe3 Qc5 18.Rf1 Nf6 19.a3 Ng4 20.Qc5 Ne5 21.Bc2 f5 22.Ng5 f4 23.Rd1 Rd1 24.Bd1 Ne5 25.g4 Ned3 26.b4 h6 27.be5 hg5 28.Nc3 Nf4 29.a4 b4 30.Ne2 Re3 31.Bb3 Re5 32.Nf4 g4 33.Be6 Kf8 34.Re1 Re5 35.Bb3 Re4 36.Rd1 Ke7 37.Kf1 a5 38.Rc1 Kf6 39.h3 g5 40.Rc7 Re7 41.Rc5 Re5. White resigns.

SUCCESSFUL DEBUT
THE SIXTH annual international tournament in San Sebastian, Spain, saw Sweden's International Master Jan Esson emerging as the winner. A successful debut was made by Spain's young national master, Jose Luis Fernandez. The following game is typical of his style - a combination of positional maneuvering with an energetic attack on the King.

FERNANDEZ MARTIN
1.e4 c5 2.Nf3 d6 3.d4 cd 4.Nd4 Nc6 5.Nc3 g6 6.Be3 Bg7 7.Be2 Nf6 8.0-0 0-0 9.Nb3 Be6 10.f4 Qe8 11.Kh1 Rd8 12.Bg1 d5 13.e5 Ne4 14.Nc4 de

15.Qe1 g5 16.fg Be5 17.c3 a5 18.Nd2 Bd5 19.Qh4 f5 20.Nc4 Be7 21.Ne3 Be6 22.Qh6 Ne5 23.Bh5 Ra6 24.g6 hg 25.Bg6 Ng6 26.Qg6 Kh8 27.Qh6 Kg8 28.Qg5 Kf7 29.Nf5 Bf5 30.Rf5 Rf6 31.Qh5 Ke6 32.Raf1 Rdf8 33.Rf6 cf 34.Qf5. Black resigns.

QUEENS ARE A LUXURY
A BOOK with the above title appeared recently in West Germany. The author, S. Heldenfeld, ardently discusses his point, that even in the absence of Her Majesties, hair raising complications often arise. The following game, played in the Bad Pietmont tournament, 1949, is a case in point.

E. BOGOLJUBOV L. SCHMID
1.e4 e5 2.Nf3 Nc3 3.Nc3 Nf6 4.d4 ed 5.Nd4 Ne4 6.Nc6 Nc3 7.Nd8 Nd1 8.Nf7 Nf2 9.Nh8 Nh1 10.Bd3 Bc5 11.Bh7 Nf2 12.Bf4 d6 13.Bg6 Kf8 14.Bg3 Ng4 15.Nf7 Ne3 16.Kd2 Bf5 17.Ng5 Bg6 18.Ne6 Ke7 19.Nc5 Ne2 20.Bh4 Ke8 21.Ne6 Kd7 22.Nf4 Na1 23.Ng6 Re8 24.Bf2 Ne2 25.Nf4, Nb4, and Black won.

HUNGARIAN TEAM CHAMPIONSHIP
Z. RIBLI A. ADORJAN
1.Nf3 c5 2.c4 Nf6 3.Nc3 b6 4.e3 e6 5.d4 cd 6.ed Bb7 7.a3 d5 8.cd Nd5 9.Ne5 a6 10.Qa4 Nd7 11.Nd5 b5 12.Qb3 Bd5 13.Qg3 Ne5 14.de h5 15.h4 Re8 16.b4 g6 17.Bg5 Be7 18.Be7 Qe7 19.Be2 Bc4 20.Rc1 0-0

21.Bh5 a5 22.ba Qa7 23.Bd1 Qa5 24.Qc3 Qa8 25.Qe3 Rf8 26.Bf3 Qa5 27.Qc3 Bf1 White resigns.

OLD GEM
White - Kh2; Qg1; Rb1, Rc1; Bf4; Ng4; Pg2, g3. (8).
Black - Kh8; Qd8; Ra8, Re2; Bb5; Nf8; Pb7, c6, e6, g6, h7. (11).
1.Rb5! cb 2.Rc8! Qd5 (2. - Rc8 3.Qa1, or 2. - Qc8 3.Qd4) 3.Qa1 e5 (3. - Ra1 4.Rf8 Kg7 5.Bh6x) 4.Be5 Qe5 (4. - Re5 5.Ra8) 5.Rf8! Kg7 6.Rf7 Kf7 7.Ne5. Black resigns. (Tietz-Yudd, Carlsbad, 1898.)

USSR SEMI-FINALS
A. KOCHIEV V. EINHORN
1.Nf3 c5 2.c4 b6 3.Nc3 Bb7 4.e3 e6 5.d4 cd 6.ed Nf6 7.Bd3 Be7 8.0-0 d5 9.Bg5 de 10.Bc4 0-0 11.a3 Nc6 12.Ba2 Re8 13.Qd3 h6 14.Bh4 Nh5 15.Bg3 Bf6 16.Ra1 Ng3 17.hg Ne7 18.Ne4 Be4 19.Qe4 Re6 20.Rd2 Rd6 21.Rfd1 Qa8 22.Qf4 Rf8 23.Bb1 Qd5 24.Be4 Qa5 25.Bb1 Bg5 26.Ng5 Qg5 27.Qe4 g6 28.Ba2 Kg7 29.g4 Ng8 30.f3 Nf6 31.Qe2 h5 32.gh Nh5 33.Qe1 Ng3 34.Rd3 Nf5 35.d5 Ne7 36.Qc3 Qf6 37.Kf2 Nd5 38.Qf6 Kf6 39.f4 Nc3. White resigns.

ART OF ATTACK
White - Kh1; Qf7; Re1, Rf1; Bd5; Bg1; Nc3; Pb2, c4, g2, h2. (11).
Black - Kh8; Qe8; Rb4, Re8; Be5; Nf4; Ng6; Pa6, g7, h7. (10).
1.Re5! Re5 (1. - Ne5 2.Qf4) 2.Bd4 Nd5 3.Be5 Nf6 4.Rf6 Rb7 5.Qe6 Qd8 6.Rf1 Re7 7.Qd6. Black

resigns. (Dolmatov-Loginov, USSR, 1983.)

NATIONAL TEAM CHAMPIONSHIP

BEERSHEBA increased its lead in the First Division by beating Rishon LeZion Feldklein in the fourth round, 3½-2½. On the top board, Israel champion Yehuda Gruenfeld drew with his deputy, Alon Grinfeld.

The greatest surprise of the fourth round was Hadera's 4-2 victory over Tel Aviv University ASA. On the top board Uzi Geller defeated former national champion Natan Birnboim. Ramat Gan scored the highest result by trouncing Kiryat Sprinkak, 5-1. Haifa Technion ASA faced Tel Aviv Youth Centre without two of its top players but managed to squeeze out a 3-3 draw. IM Ya'acov Murey suffered a surprise setback at the hands of Dan Lagan. Another 3-3 draw was recorded in the Rehovot-Jerusalem ASA meet.

Overall standings after the fourth round: Beersheba, 17; Rishon LeZion, 15½; Hadera, 14½; Tel Aviv ASA, 14; Ramat Gan, 13; Jerusalem ASA, 11; T.A. Youth Centre, 10½; Haifa ASA, 9; Kiryat Sprinkak, 8½; Rehovot, 7 points.

The central meet of the fifth round, which will be held tomorrow, will be between Beersheba and Jerusalem ASA.



(Above) Avy Abramovici, head of musical family. (Below) Pinhas Zukerman.

New arrivals

MUSIC AND MUSICIANS / Yohanan Boehm

THE ABRAMOVICIS of Bucharest must have deep Jewish roots, for they called their three sons Daniel (18%), Gabriel (13%), and Michael (13%) long before they thought of immigrating to Israel. They are also all musical - father Avy, concert-master of the Bucharest Philharmonic Orchestra; mother Victoria-Susanne, a flautist of 25 years' experience with film studios and the city's opera orchestra; their sons all playing instruments, though not all intending to become professional musicians. The oldest is interested in mathematics and plays the recorder "only for fun"; Gabriel is already a promising violinist; young Michael wants to be a pianist.

Some Rumanian composers have written pieces for the family ensemble, which, for lack of a piano, I did not hear when I visited the family at the Mevasseret Zion Absorption Centre outside Jerusalem. But what I heard of the violins convinced me that we have some serious new talents to absorb.

Avy Abramovici was born in Galatz in 1935 and studied at the "Ciprian Porumbescu" Conservatoire in Bucharest. A laureate of the George Enesco national contest and winner of the special scholarship in the name of the famous Rumanian violinist, he led

the Conservatoire Studio Orchestra from 1958 to 1960, when he joined the Philharmonic Orchestra. In 1963 he became its concert-master (leader) a position he held until he left Rumania five weeks ago.

Since 1958, he has appeared as soloist and in recitals in many European countries, the USSR and China, and has visited Spain no less than seven times on concert tours. His love for chamber music is evident in his record: From 1974 a member of the "Pro Arte" String Quartet; from 1978, leading player of the "Concertino" Quintet. For 22 years, from 1962 until this year, he was concert-master of the Bucharest Philharmonic's Chamber Orchestra, presenting cycles of the works of Handel, Bach and Corelli.

His programmes over the years testify to his interest in a wide variety of musical styles and the all-embracing repertoire of baroque, classical and romantic composers, leading up to Berg, Bartok and Penderecki. He also promoted Rumanian composers, and several of them have dedicated works to him. For 16 years he taught the violin at his Alma Mater.

The whole family is studying Hebrew assiduously at the absorption centre, and Daniel does not wish to use his status as a new immigrant to postpone his military ser-

vice. Having relatives already settled in Israel will make their integration much easier; but there are problems ahead: a place to live, schooling for the boys, but above all, work in which Avy Abramovici can utilize his many talents. I personally hope that Jerusalem will be quick and efficient enough to provide a basis for him, musically, socially and financially. He should be a great acquisition to musical life of the capital.

FESTIVAL RECORDS. The Beersheba Duo - Sara Fuxon and Bart Berman - playing some delicious Schubert piano pieces for four hands.

Israeli-born Fuxon and Dutch-born Berman are both versed in music of our time, but they also have a great love for Schubert's lyricism and prove it in their readings of some of the composer's numerous works for this combination.

This genre, born largely of necessity - for teaching purposes and playing with his young piano students - are not always Schubert's greatest inspirations, but they provide melodious and cheerful entertainment for listening. The performance of the Beershebas is highly polished, crisply recorded, clear in outlines and fresh in tempi and interpretation, avoiding sentimentality without robbing this heavenly music of its beauty.

The record contains the early Sonata in B flat (D 617), the full-length, more dramatic, Fantasy in F minor (D 940), the songful Rondo in A (D 951), and the Variations, in A-flat (D 813). The latter is a work of ever-changing character and moods - some reaching out to Beethoven (in the beautiful minor variation No. V coming close to the slow movement of the Seventh Symphony), some with harmonious surprises such as only Schubert could provide (No. VII), contrasted with bright parts demanding brilliance and precision. A fine selection of music for all moods. (Jerusalem Records ATD 8303).

Enterprising Pinhas Zukerman joined the Guarneri Quartet to perform Brahms' two string quintets, op. 88 and 111, very rarely played in chamber music concerts. Brahms came to this grouping - with two violas - very late in life, as his first quintet written with two cellos, op. 34, was not a success in this form, becoming better known in its version for piano and string quartet, or for two pianos.

THEY were written in the years 1882 and 1890 respectively, when Brahms was at the height of his compositional powers, and the two works reflect the master's maturity in all aspects. Texture is rather thick, and the five string players put all their personalities behind their parts. Zukerman fits perfectly into the foursome of the Guarneri, which has stayed together 20 years - it was formed at Marlborough, Mass., at the suggestion of Alexander Schneider, who was its guiding spirit in the first few years of its existence, and has developed into one of the foremost string quartets in the world.

These two quintets represent some of Brahms' greatest music, and the performance of Arnold Steinhardt, John Dalley, Michael Tree and David Soyer, augmented by Pinhas Zukerman, is faultless to a fault, warm and rich in tone and sound (it is a digital recording), lively and elastic in timing. In short, extremely stimulating, highly recommended. (RCA, ARC1-4849, produced by Easton, Tel Aviv.)

This Week in Israel • The MUSEUMS

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The Nahum Goldmann Museum of the Jewish Diaspora

Visiting hours: Sun., Mon., Tues., Thurs. 10 am-5 pm; Wed. 10 am-9 pm; Friday and Saturday CLOSED.

Special Passover Visiting Hours: Fri., April 20, 10 am-2 pm; Sun., April 22, 10 am-2 pm; Mon., April 23, closed; Tues., April 24, 10 am-5 pm; Wed., April 25, 10 am-9 pm; Thurs., April 26, 10 am-5 pm.

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Admission fee: 18400; For members of Friends Association: 18300.
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EVENTS
1. "The Idea of Jewish Autonomy among Russian Jewry at the Beginning of the 20th century" A lecture in cooperation with "Brith Rishonim" and the Zionist Council in Israel. Lecturer: Prof. Matityahu Minc.
Wednesday, April 25 at 4.30 pm.

Beth Hatefutsoth is located on the campus of Tel-Aviv University (Gate 2), Klausner St., Ramat-Aviv; Tel.: 03-426181. Buses 13, 24, 25, 27, 45, 46, 47, 79, 274.

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Strait and narrow

ROCK ETC./Michal Yudelman

ONE OF the best things to happen to rock in recent years was the formation of Dire Straits in June 1977. Since then, lead singer Mark Knopfler's heady voice and gut-penetrating songs have been spreading the message around the world. Knopfler, by the way, co-produced and performed on Bob Dylan's latest album, *Infidels*, which was released in 1983.

Dire Straits' latest album, *Alchemy - Dire Straits Live* (Phonokol), is everything the group's fans - indeed any rock fan - could have hoped for. It has the group's best hits on it, including "Tunnel of Love," "Romeo and Juliet," "Sultans of Swing" and others, with the electric thrill of the live performance added to the already slick production.

Two lengthy, beautiful instrumental pieces enhance this excellent double album, and throw into relief additional aspects of the band's talents. These are "Private Investigations," Dire Straits' most successful British single (1982) and a local hit as well, and the absolutely delightful theme from the movie *Local Hero*, "Going Home," which closes off side four. If you don't have any of the group's previous albums, this is the best collection you could get of their work. The names behind the sounds: Mark Knopfler - guitar and vocals; John Illsley - bass; Alan Clark - keyboards; Hal Lindes - guitar; Terry Williams - drums;

additional keyboards - Tommy Mandel; saxophone - Mell Collins; percussion - Joop de Korte.

THE STUPID words of "Radio Ga Ga" have not prevented this song, and Queen, its performers, from climbing the charts and being heard night and day even on local radio (as it's a love-song for the radio, this doesn't surprise). "Radio Ga Ga" opens Queen's new album, *The Works* (CBS), and provokes gloomy thoughts about the group's going pop-ish and commercial. Yet some of the following numbers aren't bad, though none reach the height of past hits like "Bohemian Rhapsody," "Somebody To Love," and even "We Will Rock You" and "Love Of My Life," which with their operatic force made Queen a truly outstanding rock group. "It's A Hard Life" and other numbers recall that melodic and powerful quality once associated with Queen. All in all, the album spans the various styles this group has gone through during the past years, and as such is not without interest.

VETERAN ROCK star Joe Cocker whipped Israeli audiences into ecstasy with a number of performances two weeks ago, and sounded as contemporary as ever. I was kind of hoping he'd sing some of his oldies, such as Bob Dylan's "Just Like A Woman" and "I Shall Be Released,"



and Leonard Cohen's "Bird On A Wire." But the approximately one-hour performance was too short for many of the more familiar pieces. I'm glad he did the Beatles' "With A Little Help From My Friends," so fondly remembered from the Woodstock Festival.

I might have enjoyed the concert more had I been able to sit where my ticket said I should. But when my companion and I reached our seats, at the Mann Auditorium, we found them occupied by a couple whose

tickets had the same row and seat number. The vacant seats I finally found were right behind the light and sound control instrument, which hid any view of the stage. I had to make do with watching the endless stream of young people walking around throughout the concert.

If the impresarios who brought Joe Cocker to Israel were bright enough to invite such a good, professional singer, you'd think they'd be more professional in handling the tickets and seating arrangements. Or

are they so greedy that they over-booked and sold several tickets for the same seats? This, by the way, is not the first time that this kind of thing has happened to me at the Mann Auditorium. It seems to indicate the producers' concern for the audience. I consoled myself with listening to Cocker's albums at home. The General Music Company, as I noted a few weeks ago, has released his *With A Little Help From My Friends*, *Joe Cocker and Space Captain* in time for his visit. □



Mistakes

BRIDGE / George Levinréw

I SELDOM devote a complete column for a book review. But *(The Mistakes You Make)* by Terence Reese and Roger Trevel, London, Victor Gollancz, 1984, 168 pp., hard cover £7.95, paper back £4.95, is an unusual work, even for experienced players.

The book should help everyone, even you and me, to see our own mistakes, and hopefully prevent them from recurring.

The contents divide the book into three parts: "The Worst Mistakes," "The Commonest Mistakes," and "Mistakes That May Be Forgiven." Each part has three sections on bidding, defence and dummy play. There are 100 full deals and dozens of partial layouts, and a comprehensive index listing some 70 references. Occasional references are missing such as "Pre-emptive Bidding" and "Negative Doubles," but one can seldom make a mistake without finding a reference to it. The references include such subjects as: Limit Bid, Take-out Doubles, SOS redoubles, underleading an ace, signals, and leads. The following deals illustrate:

Deal 1

North
♠ K Q J
♥ 8 7 5
♦ A K 4
♣ 10 8 4

East
♠ A 10 9 7
♥ 10 4 2
♦ Q 10 8
♣ 6 5 2

West
♠ 8 5
♥ Q J 9 6 3
♦ 9 7 6
♣ K 7 3

South
♠ 6 4 3 2
♥ A K
♦ J 5 3
♣ A Q J 9

Our problem is one of defence. South plays in three, no-trump, a normal contract with 28 high-card points.

West's opening lead is the heart queen. East does not consider what the lead means, and plays the deuce as though it is not important. Declarer has to establish one or two tricks if he is to make his contract. For the second trick declarer crosses to a top diamond and continues with a club finesse which West wins with the king.

But West does not know where the heart ten is. Declarer may well have it. If West plays any other suit than hearts, the contract will be made. However, if East had dropped the heart ten on the first trick West could establish hearts and set the contract.

The principle here was for East to play the highest heart that he can afford, particularly since the blind opening of a queen from the queen-jack is unusual. It should be protected at least with the nine or be from a six-card suit.

Deal 2

North
♠ 10 7 6
♥ Q 9 8 5
♦ 8 7
♣ 9 7 5 3

West (D)
♠ 8 2
♥ K 6 4 2
♦ K J 9 5
♣ A 8 2

South
♠ A 5 4
♥ 7 3
♦ A Q 10 3 2
♣ K 6 4

The bidding:

South	West	North	East
10	Pass	Pass	1♠
	Double	All Pass	

HERE WE HAVE a mistake in the bidding. West led a spade and East-West collected 10 tricks, for 900 points. East-West can make a game but this is much less than 900 points.

Let us quote the authors: "After Partner had passed, what did the overall stand to gain? Admittedly, the cards were stacked against it, but if partner had held one or two useful cards, notably the jack of diamonds, there might have been no game for the opposition, and two diamonds would still have been expensive."

Deal 3

North
♠ Q 10 6 4
♥ 9 6 5 2
♦ A K J
♣ 9 4

East
♠ 5
♥ A J 8 3
♦ Q 9 7 3
♣ Q 7 5 2

West
♠ 7 3
♥ K Q 10 4
♦ 10 8 2
♣ A J 6 3

South
♠ A K J 9 8 2
♥ 7
♦ 6 5 4
♣ K 10 8

THIS DEAL gives you a chance to excel at dummy play. Your contract is four spades. You lose the opening lead of a heart, ruff a heart continuation and pull trump in two rounds.

You can afford to lose two more tricks. The diamond finesse seems like a natural play. But if you lose, you must rely on the club ace being with East.

There is a better way to plan the hand. All you need to do is to find one of the top club honours with East. You make a deep finesse of the club eight and follow with another finesse of the club ten. When the club ace is played, the king is established for the discard of a diamond. If West should have the club queen and jack or the ace queen and jack, you can still fall back on the diamond finesse. Two chances are better than one.

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WILLEM DE KOONING (b. Rotterdam 1904) has emerged as the giant of the New York School, and perhaps the greatest of all the abstract-expressionist action-painters. Paradoxically enough, he has been one of America's most eclectic artists, by his own admission influenced by everybody and everything. But as his recent retrospective at the Whitney Museum of American Art has shown, he has been a singular, instantly recognizable artist at all his varied stages of development since his emigration to the U.S. in 1928.

For those who were unable to make the Whitney show, its fully illustrated complete colour catalogue with its fine monographs is a must. (*Willem de Kooning. Drawings, Paintings, Sculpture* by Paul Cummings, Jörn Merkert and Claire Stoullig. The Whitney Museum of American Art in conjunction with W.W. Norton and Prestel-Verlag, 308 pp., 321 illustrations, 143 in colour, \$45, Paper \$25.)

But there are still opportunities for Israelis to see this double retrospective of paintings, sculptures and the separate show of drawings: the twin shows will be at the Akademie der Kunst in Berlin from March 10 till April 28; and at the Pompidou Centre in Paris from June 26 till September 24.

WILLEM de Kooning was apprenticed to a commercial artist in Holland at the age of 12. By the time he worked his passage to the U.S. as a ship's engine-room wiper at the age of 24, he was an accomplished artist and technician, with the academics of Rotterdam and Brussels behind him. In America he made window displays, painted commercial murals and designed furniture. In 1930 he first met the painter Arshile

Double treat



Meir Ronnen

Gorky, a friend whose work was to influence his own output for many years. By 1934, de Kooning was already a remarkable colourist, producing the bright confectionary abstractions typical of the period.

In the dark days of the Depression it was remarkable how artists in America stuck together and assisted each other. When de Kooning lost a

for the next two decades.

Despite his increasingly *tachiste* style, de Kooning like Picasso, was essentially a painter who drew his designs, and who drew into his paintings, even going back over them with charcoal, in a reversal of the classic procedure. His first true persona emerged with his double figures, pairs of girls and women, ravishing sexual monsters for the most part; and part geometry, part collage, part action-painting. By the middle Fifties, they had made him famous.

In another *white-face*, the artist then went back to abstraction, but it was no longer the decorative kind of the Thirties, but full-blooded large-format abstract-expressionism, carefully contrived action-painting like the Bolton Landing series, which, with a few large yellow, blue and brown canvases, virtually put Franz Kline in the shade.

These dynamic canvases were followed by equally large lyrical abstractions of landscapes in delicate, almost pastel colours, palpably delicious in both harmony and handling; imagine something beyond first-class Zaritzky (who must have once looked long and longingly at de Kooning).

Around the same time, between 1956-61, de Kooning made his best black enamel and black ink drawings on paper, many of them cut in half and re-assembled and relinked in the most amazing ways (the Israel Museum has a good example). These works are, to my mind, the finest of their type ever produced, and surpass anything in a similar manner by Motherwell, Kline or Pollock; the painters of the Ch'ing would have bowed down before these works. They were made in a period that set a standard de Kooning never bettered.

Yet he went from one experiment to the next, driven by an integrity that never allowed him to plagiarize himself. He produced a series of grotesque bronze sculptures in a sort of post-Giacometti expressionism; they were not widely well received. He separated from his wife Elaine (they are together again now), and allegedly battled the bottle. He fought back with a new series of pairs of girls, younger and more romantic and often rather too sweet; and embarked on yet another and different series of completely abstract paintings, full of wild calligraphic gestures, though few of them evidence the harmonic and spatial control of his abstractions from the Fifties and early Sixties.

Since the late Seventies de Kooning has turned to a new type of linear abstraction and makes ribbons of colour which flood past each other; but they have a "designer" look to them. The old, elemental truths are no longer there. The artist is still at work, but his powers seem spent.

THE REPRODUCTIONS in the Whitney catalogue document all this drama of struggle; one can feel the artist wrestling with his angel. But like most catalogues, though well worth acquiring it, it is far from perfect. The colour of the Bolton Landing series is quite distorted, with too much red in the mix. Some small works are printed large, while large works are printed small; the relative sense of scale is lost. The very best ink painting, from the Rome series, is reproduced upside-down; and there are several glaring misprints. Yet I, for one, prize and treasure this rich and very moving book. It can be ordered from the Whitney. □

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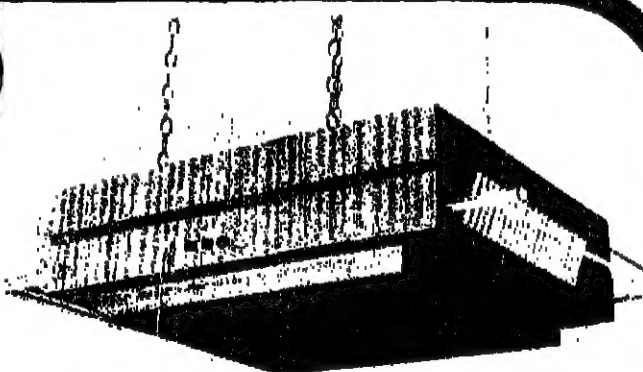


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(Above) photographs in a hairdresser's window. Not all Nigerian women wear glasses (hardly any do); but Mr. A.N. Special Arts made his customers wear them for the pictures, to give his shop tone. (Below and opposite) Benin bronzes, 16th century: Queen Mother; Leopard; Acrobats. Ife, 12-13th centuries: brass head of an Oni (ruler).

roof of its fronds.

The island is long and narrow, with the Atlantic on one side and a lagoon on the other. The males of the family spend most of the day water-skiing, while I divide my time between just sitting there feeling blissful, and going off with Nina to explore. We watch a man picking coconuts, children fishing for crabs, a woman giving her child a bath — in the open, as nearly everything else is done here: she just stands him in front of her, pours a pail of water over him, soaps him thoroughly, another pail of water, and off he goes.

We visit one of the tiny villages, a collection of three or four compounds, each one a square made by four huts. Between the huts: chickens, ducks, goats, children, and the only bare-breasted woman I'm to see in all my time here. We ask permission to look inside one hut. The interior contains two pieces of furniture: an enormous, old-fashioned, canopied bed, and a small cupboard filled with all the latest in baby-care products — powders, lotions, ointments.

The baby's father shows us this cupboard with evident pride, but otherwise no one is very enthusiastic about our visit. I've noticed this before: they are extremely sensitive about any white man's intrusion into their lives. I have met resentful stares while glancing into a local hairdresser's, while watching a tailor at work in the market, and once when merely looking at a girl re-doing the knot on her wraparound (called "wrappa" in pidgin).

We return to our beach hut for a magnificent steak dinner prepared by the men. Suddenly we hear yells, shouts of glee, clapping and cheering. We go to investigate. A snake has dropped from a tree right in the

about 80km. north of Lagos. On the road there, many signs of agricultural neglect: overgrown vegetable plots, plantations run to seed. The land has been sadly let go since the advent of oil wealth.

Termite nests dot the landscape: weirdly-shaped sand castles, often man-high. We stop to examine one. I poke carefully at it with a stick to try and see what it looks like inside. But Amos, ever ready to help with my education, removes the whole top of it at a blow. Now I know what the inside looks like — a vast system of cells — but the poor termites don't know what's hit their *shikan* and scurry about in frantic despair.

Abeokuta is a largish town, producer of palm oil, and the origin of the *adire* (pronounced ah-dee-reh), the handprinted blue cloth used for wrappas. It's a dying art, though, as more and more women go over to factory-made textiles. A pity, because they are beautiful.

We want to buy some *adire*, and are directed to Itolu Market. A lovely, colourful, fascinating place. Especially the juju market: stall after stall of magic charms, powders, mysterious roots, dried monkey's heads, mice, and unidentified insects. We move on to the kitchenware: a strange mixture of beautiful handmade utensils of wood or pumpkin, side by side with garish plastic stuff.

The bargaining principle whereby the price is arrived at; roughly two-thirds of the price stated, learnt long ago in the Old City of Jerusalem. Children point at us and call "Oyboh! Oyboh!" meaning whites or, literally, skinless ones. Indeed, we are the only white people about. Unlike Lagos, whites are a rarity in Abeokuta.

At lunch I try kassawa, a local delicacy made of a yam-like root. It looks like glue and tastes like it as well.

Abeokuta boasts a sacred rock, Olumo Rock. We are unable to find out what makes it sacred, but begin to have our suspicions when it turns out that Amos is apprehensive about escorting us there. He says it's because "day need blood"; and since he's a foreigner, he's afraid it'll be his blood they'll use. It seems Nina and I are safe: white blood apparently isn't kosher.

Arriving back in Lagos, we get stuck in the worst Go-Slow ever: we spend two hours over a 20-minute drive.

NEXT DAY Amos takes Nina to her French lesson, and I arrange to pick her up afterwards. It's about a quarter hour's walk, and when I arrive I find Amos waiting for Nina in the car. He meets me, utter amazement in his face. "Madam," he asks, "how you get here?"

I feel he's — so to speak — going to dine out on me and my curious behaviour for weeks. A white woman who walks.

We fall to discussing the merits of whites versus blacks, Amos and I. He argues that whites are preferable, because when a black man is angry at you, he will carry his anger about with him for days, possibly hatching dark plots against you, but never saying a word. A white man, on the other hand, will tell you what he thinks of you to your face at once or, in Amos's words: "Day tell um, fuck off."

MY LAST day in Lagos. I feel sad taking leave, not just of Nina, Danny, their children, Amos, but of this whole dirty, mixed-up, ugly, lovely tropical place — for which I start feeling homesick as soon as my plane touches down at clean efficient Brussels airport, where everyone rushes about full of purpose and a cold wind blows. □

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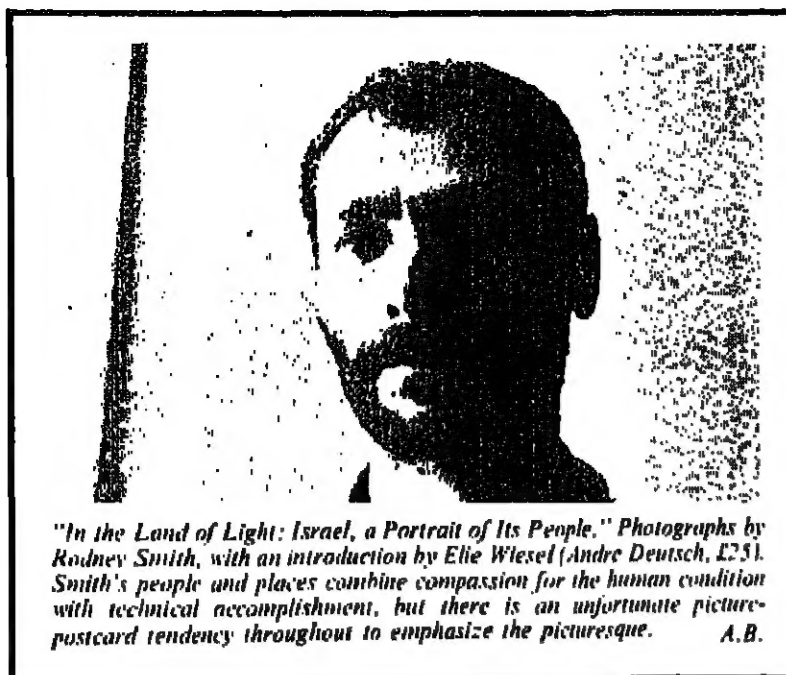
FOR SEVERAL decades a steady trickle of studies of a socio-anthropological nature, and dealing with Jewish subjects, has been appearing. In contrast to studies that are based on less intensive contact with people, such as documentary searches, statistical surveys or sociological questionnaire schedules, socio-anthropological study is based on prolonged personal immersion of the researcher among the people he seeks to understand. Such research is often based on field-work of several years' duration which involves a great deal of the personal social life of the researcher. The majority of Judaic socio-anthropological studies have dealt with aspects of the lives of Jews of Moslem lands, who, upon their mass immigration to Israel, captured the attention of Western-trained scholars. The exoticism of the so-called "Oriental Jews" provoked creative research.

However, all peoples are inherently interesting. Ashkenazi-Westernized Jews no less so than immigrants from parts of Asia who are remote to Westerners. Samuel Heilman, professor of sociology at Queens College in New York, has taken up the challenge of studying his very own society. American and Orthodox, he produced some years ago a general ethnography of the activities of people in a U.S. Orthodox synagogue. That study, also published by Chicago University Press, was aptly titled *Synagogue Life*.

The book under present review focuses on a particular, singularly important, part of synagogue life. Orthodox synagogues commonly include among their activities Talmud study circles. These circles engage in what in Yiddish parlance is called *lernen*. *Lernen*, as Heilman demonstrates, is distinct from just "learning." It is both much more and much less than that. Heilman draws in this book an interesting parallel to a distinction that he developed in his earlier book, between *davening* and "praying." Just as *davening* entails rich under-

tones of socializing, and different kinds of religio-cultural activities, beyond mere praying, so does *lernen* have distinct attributes of Jewish social and cultural life.

Talmud study groups are ubiquitous, yet, prior to this highly original study, few scholars seem to have even been aware of their existence, not to mention that hardly anyone was sensitive to the interesting questions that the phenomenon of *lernen* raises. The fundamental question is the following: the Talmud is an archaic and obscure compendium of texts, and is not a necessary requisite for any of the mundane activities of people



"In the Land of Light: Israel, a Portrait of Its People." Photographs by Rodney Smith, with an introduction by Elie Wiesel (Andre Deutsch, £25). Smith's people and places combine compassion for the human condition with technical accomplishment, but there is an unfortunate picture-postcard tendency throughout to emphasize the picturesque. A.B.

Why study Talmud?

THE PEOPLE OF THE BOOK: Drama, Fellowship and Religion by Samuel C. Heilman. Chicago and London. University of Chicago Press. 337 + IX pp. No price stated.

Shlomo Deshen

who engage in *lernen*. Knowledge of Talmud is inessential even for the daily religious practices of latter-day Orthodox Jews. Yet people devote themselves lovingly, sometimes at the cost of considerable inconvenience, to Talmud study. The author grapples with the question, "Why?" He participated regularly in six different study-circles in New York, and in Jerusalem, over a period of two years, taped the proceedings, and later analysed the material. The result is an elucidation, in exquisite detail, of what *lernen* actually is. The richness of activity that the author's perceptiveness uncovers will ring true to anyone who has participated in Talmud study circles. At the same time, members of such study-groups will of themselves not have been fully aware of the specific socio-cultural contents embedded in their practice. Heilman thus exemplifies the craft of the social-anthropologist

which, at its finest, is capable of uncovering novel dimensions of meaning in the most routine of activities.

FIRST, and at the more obvious level, the author demonstrates that *lernen* involves fellowship. The participants share one another's company, in ways illustrated in the account. The quality of fellowship is brought forth vividly in the chapter devoted to celebrations upon completion of the study of a volume of the Talmud.

A second major theme of the book, at a more profound level, is the uncovering of the specifically religious aspect of *lernen*. In general, it is conceived of as a form of worship. This conception, though abstract and general, erupts into the consciousness of the participants at certain crossroads of Talmud-study, which the author describes graphically.

Moving to yet more subtle levels of analysis, he describes the way in which the study-circle is an arena for the playing-out of microcosmic "social dramas." That is, incidents where basic religious and social premises of the people of the Talmud-study circle, the ideology and relative socio-religious status of the participants, are questioned. In the course of these incidents, the basic premises of the study-circle are reiterated. The result is a bolstering of people's beliefs and practices.

In a chapter entitled "Cultural Performance," the author demonstrates that the participants do not, in his words, "simply read through the arguments, but play them... out, as if they were the rabbis themselves. In this near mimicry, they transform their *lernen* into cultural performance." One element of this "is to extend the relevance of the text... to contemporary existence." The result is "not so much a scholarly education as a sentimental one," where a person discovers that his individual existence is part of a wide social cultural and religious reality. One chapter is devoted to the particular etiquette of Talmud study-groups,

tribution through parachuting volunteers to save the remnants of European Jewry.

Gelber makes the good point that it was at this time that "the realization set in that the *Yishuv* would no longer be able to rely on its hinterland in the Diaspora, but that on the contrary — from now on the Diaspora would be relying on the *Yishuv*."

ISSUE NUMBER 8 contains some interesting pieces: "Churchill and Palestine: At the Exchequer, 1928" (by Michael Cohen); "British Plans for the Evacuation of Palestine, 1941-42" (Ronald Zweig); and "The Evolution of Zionist Activity in the Jewish Communities of Morocco, Tunisia and Algeria: 1897-1947" (Michael Laskier).

The problem with Cohen's piece is that it is only a section of a forthcoming book on Churchill and Zionism. It does clarify Churchill's attitude to a specific question, or set of questions, in 1928 but fails to place it in a wider framework of Churchill's general, evolving attitude towards the Jewish national rebirth.

Churchill, as Chancellor of the Exchequer, wanted the Empire to "pay its own way." In the case of Palestine, he wanted the industrious Jewish minority to cover the expenses of governing both the Arab majority (on the West Bank of the

ways considered appropriate to volunteer contributions in the actual process of *lernen*. Another chapter discusses the details of language usage that are peculiar to *lernen*. The author goes into details of shifting languages and intonations in the *lernen*-process.

With the partial exception of these two last rather technical chapters, the book as a whole reads easily and pleasantly. Despite his being well-informed with theoretical concerns of social scientists, the author is on the whole admirably free from some of the excesses of jargon that mar the writings of so many of his colleagues.

SAYING ALL this is high praise for a learned, thoughtful and carefully-written book. I would venture only one general criticism. Despite what the author uncovered, there is no doubt that there were also incidents where sensations of fellowship, identification with personalities of the Talmud, or affirmations of social status did not occur. I was therefore left with a feeling that there may be some idealization in Heilman's account; that, where he uncovers only potentially, the reader is presented with actuality.

I noted that Heilman's findings will ring true to anyone familiar with the kind of activity he describes. I should point out also, that in numerous *lernen* situations nothing of the kind uncovered here actually occurs. There also are situations of profound boredom, social alienation and religio-cultural vacuousness. Heilman does not claim anything to the contrary, occasionally even refers to such situations, but glosses over them, and does not come to grips with this important fact.

However that may be, this is a very fine work. With its publication, Samuel Heilman has established himself internationally as one of the most interesting sociologists of Jewry to emerge in recent years. □

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Haj Amin's travels

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Benny Morris

tell his Arab interlocutor. He remarked that the Jews "have no historical, racial or other reason to establish a state in Palestine... If the Jews want [a state], they should establish Tel Aviv in America." The Jews are Fascist Italy's enemies "and there will be no place for them in Europe." In Italy, with its 45,000 Jews, "only those who are deserving will remain: not more than 2,500," Mussolini told the Mufti.

Mussolini agreed to a public Axis declaration of support for Arab independence and the abolition of the Jewish National Home in Palestine. But Hitler, whom the Mufti met on November 28, was of another mind. Barbarossa — the invasion of Russia — was bogging down, and held the Fuhrer's attention. The path to the Middle East's oil fields would lead through the Caucasus. Why provoke the Vichy regime and its colonial administrations in the Middle East with subversive pro-Arab declarations?

The subsequent German and Italian agreement to a secret pact with the Mufti, in connection with the political future of the Arabs, was hardly what the Mufti had in mind. Only a public pronouncement would have induced the Arabs to rebel.

The Mufti then sought a Japanese declaration of support for Arab and Indian independence. The idea was again frustrated by Berlin, Carpi says.

The Mufti attempted to promote Maghrebi independence, at an inappropriate moment, when the Eighth Army was enjoying considerable success. He then began to recruit Moslem volunteers in the Balkans for "War against Bolshevism" and to frustrate efforts to rescue Balkan Jewry from the Holocaust.

GELBER'S PIECE traces the slow change of mind of the *Yishuv*'s leadership about the Holocaust. There was a belated recognition, in November 1942, of what was happening in Europe. Then efforts began to be made for saving European Jewry.

In strict military terms, the *Yishuv* was almost powerless and all it could do was to exert pressure on the Allies. At last, in 1944, the *Yishuv* made its own minuscule con-

tribution through parachuting volunteers to save the remnants of European Jewry.

Gelber makes the good point that it was at this time that "the realization set in that the *Yishuv* would no longer be able to rely on its hinterland in the Diaspora, but that on the contrary — from now on the Diaspora would be relying on the *Yishuv*."

ISSUE NUMBER 8 contains some interesting pieces: "Churchill and Palestine: At the Exchequer, 1928" (by Michael Cohen); "British Plans for the Evacuation of Palestine, 1941-42" (Ronald Zweig); and "The Evolution of Zionist Activity in the Jewish Communities of Morocco, Tunisia and Algeria: 1897-1947" (Michael Laskier).

The problem with Cohen's piece is that it is only a section of a forthcoming book on Churchill and Zionism. It does clarify Churchill's attitude to a specific question, or set of questions, in 1928 but fails to place it in a wider framework of Churchill's general, evolving attitude towards the Jewish national rebirth.

Churchill, as Chancellor of the Exchequer, wanted the Empire to "pay its own way." In the case of Palestine, he wanted the industrious Jewish minority to cover the expenses of governing both the Arab majority (on the West Bank of the

Jordan) and the Beduin-populated East Bank. This, against the backdrop of recession in the Jewish economy.

Again, Churchill, at least at the crucial juncture, opposed the British underwriting of a £2 million loan the Zionists were trying to obtain. Churchill may have acted with a measure of duplicity at this point. But what all this amounts to, in connection with Churchill's overall attitude towards Zionism, remains unclear. We must await Cohen's book.

LASKIER'S PIECE is — or at least appears to be — for those who think that Maghrebi "Zionism" began with the Messianic North African Jewish migration of 1949-55 to Israel.

There were Zionist "cells" and centres in North Africa since the end of the 19th century. Laskier does not really tell us how significant an element the Zionists were in their communities. Nor does he have enough to say about *aliya* and financial contributions. How many Jews from North Africa came here before 1948, and how much money was donated? We need a more comprehensive account, and more facts, than Laskier provides.

Still, as a survey of the development of Zionism in North Africa, in the period 1897-1947, Laskier's is a useful preliminary study. □

THOUGH the converse does not hold, I can't think of a good poet who doesn't write good prose if he puts his hand to it. Among Israelis, for example, I read new stories by the poet Yehuda Amichai with greater eagerness than anyone else's. Starting out from the covers of these two prose collections are visages of two well-known poets (oddly, I've never seen their photos attached to any books of their poems). Philip Larkin is bald, jowly, fiftyish, British; Dannie Abse, a few years younger, is touselled, impish, a "Welsh Jew" as he bristly announces in his opening line. As in their poetry, Abse proves more personal and anecdotal than Larkin, but whereas *A Strong Dose of Myself* is more of the same as two earlier Abse collections, Larkin's prose collection seems intended as something of a revisionist self-portrait ("Actually, I like to think of myself as quite funny"). And obviously it's important for each of them that he's not a poet-in-residence.

The first two sections of Larkin's book — "Recollections" and "Interviews" — give us the man himself: at Oxford during World War II, blundering into his profession: "a librarian is what you are when you have failed to do all the things you want to do and have succeeded in avoiding all the things you don't want to do." The temperament that informs the two interviews is conscientious, clerkish (but not clerical), combative, and comical. He recalls editing *The Oxford Book of Twentieth-Century English Verse*: "Most people make anthologies out of other anthologies; I spent five months reading everyone's complete works, ending with six months in the basement of the Bodleian Library handling all the twentieth-century poetry that had received. It was great fun."

Deficient in neither self-irony nor professional pride, the image carries not a whisper of hyperbole. Larkin is chief librarian at the University of Hull, and comfortably unembarrassed about his insularity: "SCIENCE" IS, in principle, totally separable from the scientists. However much we may identify the theories of evolution with Darwin or relativity with Einstein, we can disentangle them from the personal history of the theorists, which is not to say that the latter may not help us to appreciate how the theories came about. With Freud we are on more difficult ground, although Freud's method is at pains to expose, and, by exposing, discounts his own personal experience.

But there are some authors whose writings draw us inexorably into an exploration of their minds and personalities, who somehow dominate the material they present, dissect and analyse. Shoham's books and Shoham stand together. In one way that is a source of strength; in another, of a painful vulnerability. You cannot praise or criticize one without the other.

Despite my first sentence, I do not want to enter the bleak discussion of what is "science"; that concept is ever-changing and increasingly elusive. Nor do I propose to offer to psychoanalyse Shoham. I do want to explain that I see his books as a pilgrimage, a working out of the diverse influences and interests that progressively shape his thought. In a sequence of books he has been grappling with nothing less than an attempt to understand ourselves and the civilization we have shaped and which shapes us. At the core lies the personal relationships we seek to establish with one another. If those

are, essentially as well as existentially, inherently limited, the struggle to be understood plunges us into all the resorts from despair to deceit, from solipsism to savagery, from passivity to paranoia, from persiflage to psychonalysis. But whatever we do, we shall fail. And what can we expect from a culture of which these are the building blocks? The "impossibility of dialogue," the sub-title of this book, is of course not a novel conclusion; it has been the theme, with many variations, of existentialist philosophy, literature and drama for over forty years. The problem is to explore its origins and its limits, to determine the parts played by personality, language and culture. That is a formidable task; what are the materials at hand and what the tools?

IT IS HERE that the reader becomes fascinated with Shoham. The materials he has at hand are an Aladdin's cave of treasures collected by an insatiably curious mind. The



Wood engraving by Reynolds Stone, "Dictionary of British Book Illustrators: The Twentieth Century" by Bridget Peppin and Lucy Micklethwait (John Murray, £30) covers over 800 artists. It is not only an indispensable reference work but a treat for anyone who, observing the direction modern art has taken, wonders what happened to the real artists.

Self-portraiture

REQUIRED WRITING: Miscellaneous Pieces 1955-1982 by Philip Larkin. London, Faber and Faber. 315 pp., £4.95.

A STRONG DOSE OF MYSELF by Dannie Abse. London, Hutchinson. 220 pp., £8.95

Haim Chertok

"Oh no, I've never been to America, nor to anywhere else, for that matter." He is at odds with much of what is contemporary in the arts, his P's in an ugly pod being Pound, Picasso, and (Charlie) Parker: "...up to this century literature used language in a way we all use it, painting represented what anyone with normal vision sees, and music was an affair of nice noises rather than nasty ones. The innovation of 'modernism' in the arts consisted of doing the opposite." This stance can border on narrowness or occasional ignorance (e.g., Venice, California is not simply "a Los

Angeles slum") but no one can accuse Larkin of Babbity. As with Mrs. Thatcher, his tetchy figure inspires a sort of bewildered respect.

Most of Larkin's book consists of book reviews. On Auden, who "has become a reader rather than a writer," Emily Dickinson, who "built up her childlikeness into a theatrical hat and cloak," Anthony Powell, Hardy, Barbara Pym and twenty others, he is informed, focused and entertaining. Like other reviewers, he sometimes uses his review format to drive home other matters. He writes about the poet Francis Thompson: "If he was work-shy, he was ready to pay the price; and in those days that meant hunger and homelessness, not a dainty progression from foundation to fellowship over the safety net of national assistance." But he never abuses his assignment.

Two briefer sections could, for my part, have been omitted: his talks on public occasions (e.g., The Booker Prize of 1977) and his jazz

criticism. The former lack the charm of the written essays, the latter holds no interest for me personally (however much it increases the sense of Larkin's range). I live in Yeroham, and register with pleasure Larkin's lovely retort to an interviewer's surprise that his life in Hull satisfied him. Didn't Larkin feel the need to be "at the centre of things," to see "the latest plays, for instance?"

"Oh no, I very much feel the need to be on the periphery of things. I suppose when one was young one liked to be up to date. But I very soon got tired of the theatre."

Two cheers from the periphery. If *Required Writing* isn't quite required reading or all that "funny," it certainly is strongly recommended even for those who will never get any pleasure out of Larkin's poems.

DANNIE ABSE'S *A Strong Dose of Myself* consists of articles, BBC talks, anecdotes, poems, and "Notes" — no reviews. The opening section of the book recounts some encounters on his Cardiff childhood, moves on to his residency as a medical student in London, and his gradual emergence as a poet and playwright.

He records his puzzlement on returning after many years to visit the house in which he was born, and, in another essay, his astonishment at discovering himself (a youngest son) the oldest person at a gathering. The writing is engaging and undemanding. Of special interest is his account of how bureaucracy-entangled America can be for a would-be Visiting Professor at Princeton ("Not without form DSP-66..."). One detects editorial slackness in his recording of such trivialities as his preference for Howard Johnson's butter pecan ice cream.

What sort of Jew is a Welsh Jew? I asked this of a former Welshman I encountered. Of course he knew of both the Abeses, but most about Dannie's brother the anti-clerical M.P. from Pontypool. Still, Dannie's stance is clear: "I become a

Jew the moment I hear the word *Israel* spoken by one not Jewish." (It's strange that when, some years ago, I inquired about the Anglo-Jewish poet Jon Silkin, an English friend was full of information about his brother, the M.P.) In any event, the book is not a repository of tales about growing up Jewish in Cardiff.

Larkin turns up, in a fashion, in Abse's book: "During my recent poetry-reading in Ohio several professors... have remarked sympathetically on my absence from Philip Larkin's Oxford anthology... 'Yes,' I murmured on each occasion, haring myself, 'Philip Larkin is a good poet but his anthology is something of a disappointment... I knew that smile of mine. Anyone can see it on my face when I'm playing chess and my opponent says 'Checkmate.'" Good move, that.

The latter half of the book contains two very amusing pieces: "A Weekend in Toronto," and a priceless encounter with Robert Graves (ogling Diane Cilento). It contains, also, Abse's rationale. After distancing himself from T.S. Eliot's dictum about the necessary impersonality of the artist, Abse argues that "the progress of an artist is a continual self-enlargement... and in enlarging himself by writing autobiography, in coming to know himself better as an author, despite inadvertently altering the true colours of his life... may ultimately not only give us pleasure but reveal to us more about the world we live in, and more about ourselves."

Larkin, a man whose life in some ways took the mould of Eliot's, seems in implicit accord with Abse's remark. Although Abse is more uneven and repetitious than Larkin (one full-length anecdote about Victor Sackville-West and Clifford Dymally is actually twice-told), both poets have written engaging, often charming books which clearly derive from their satisfaction with the shape of their hyphenated lives as poet-librarian and poet-doctor. All in all, they provide useful antidotes to the recurrent myth of the poet as society's sacrificial victim.

An Aladdin's cave

THE VIOLENCE OF SILENCE by S.G. Shoham. New Brunswick, N.J. Transaction Books. 282 pp. No price stated.

Albert Cherns

are, essentially as well as existentially, inherently limited, the struggle to be understood plunges us into all the resorts from despair to deceit, from solipsism to savagery, from passivity to paranoia, from persiflage to psychonalysis. But whatever we do, we shall fail. And what can we expect from a culture of which these are the building blocks? The "impossibility of dialogue," the sub-title of this book, is of course not a novel conclusion; it has been the theme, with many variations, of existentialist philosophy, literature and drama for over forty years. The problem is to explore its origins and its limits, to determine the parts played by personality, language and culture. That is a formidable task; what are the materials at hand and what the tools?

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Kabbala, psychoanalysis; psychology, experimental, developmental and social; anthropology; philosophy from Parmenides to Schopenhauer; theology from Buber to Kierkegaard; linguistics; mythology; existentialist literature and drama, not to mention bits and pieces from voracious general readings in many languages, original observations and an unusual and varied experience — those are the materials. The method is to enunciate some basic notions, and then to encrust them with gems from the cave, submit them for testing to prolonged exposure to the light generated by Aladdin's hoard, and to weave the notions together to form the patterns of behaviour which make up our relationships.

Where Shoham's interests and enthusiasms are fully engaged, the reader can respond with little less; when he draws on Jewish sources or from Camus, whose influence is strangely strong, the excitement is highest; when he draws on experimental psychology the spell is broken, not because the data are wrong or irrelevant, but because they belong to a realm of discourse whose claims Shoham recognizes but whose methods are unsympathetic to his.

WHAT, THEN, are the basic notions which form the building blocks of his theory? First is the response to the *geworfenheit* of birth and the earliest experience of maternal nourishment which differentiates the Sisyphian "separant" from the Tantalus "participant." The separant seeks to incorporate the world in his ego in the world. This dichotomy resembles many more familiar ones such as extraversion-introversion, extimulus seeker-stimulus averse and so on. But what you choose to emphasize directs the way you use the dichotomy and vice-versa: Shoham's choice avoids a misleading active-passive connotation.

The layers of the self which can enter into a relationship are second. Shoham differentiates the "Ity," the "Atzmi" and the "Ani" — the "me," the reflexive and organizing self, the interactive bounded, and the participant and boundless but "pure" selves. As in transactional analysis, the probability of confusion of levels of interaction, sought and achieved, is high.

From these basic notions and from the reworking of others derived from Melanie Klein's "object-relations" theory, from Laing and many more, Shoham weaves his tapestry. Insights emerge in such masterly summaries as "Language is an alienating and segregating device and not a means of ontological rapprochement" (p. 25); "Our perception does not provide a basis for dialogue but constitutes a most formidable barrier against it" (p. 89).

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